



National Library
of Canada

Bibliothèque nationale
du Canada

Acquisitions and
Bibliographic Services Branch

Direction des acquisitions et
des services bibliographiques

395 Wellington Street
Ottawa, Ontario
K1A 0N4

395, rue Wellington
Ottawa (Ontario)
K1A 0N4

Notice - Notice

Notice - Notice

NOTICE

The quality of this microform is heavily dependent upon the quality of the original thesis submitted for microfilming. Every effort has been made to ensure the highest quality of reproduction possible.

If pages are missing, contact the university which granted the degree.

Some pages may have indistinct print especially if the original pages were typed with a poor typewriter ribbon or if the university sent us an inferior photocopy.

Reproduction in full or in part of this microform is governed by the Canadian Copyright Act, R.S.C. 1970, c. C-30, and subsequent amendments.

AVIS

La qualité de cette microforme dépend grandement de la qualité de la thèse soumise au microfilmage. Nous avons tout fait pour assurer une qualité supérieure de reproduction.

S'il manque des pages, veuillez communiquer avec l'université qui a conféré le grade.

La qualité d'impression de certaines pages peut laisser à désirer, surtout si les pages originales ont été dactylographiées à l'aide d'un ruban usé ou si l'université nous a fait parvenir une photocopie de qualité inférieure.

La reproduction, même partielle, de cette microforme est soumise à la Loi canadienne sur le droit d'auteur, SRC 1970, c. C-30, et ses amendements subséquents.

Canada

**German Expressionism and the Child Art Movement
in the Career of Wynona Mulcaster**

Laura Lee Dale Heron

**A Thesis
in
The Department
of
Art History**

**Presented in Partial Fulfillment of the Requirements
for the Degree of Master of Arts at
Concordia University
Montreal, Quebec, Canada**

April 1995

©Laura Lee Dale Heron, 1995



National Library
of Canada

Bibliothèque nationale
du Canada

Acquisitions and
Bibliographic Services Branch

Direction des acquisitions et
des services bibliographiques

395 Wellington Street
Ottawa, Ontario
K1A 0N4

395, rue Wellington
Ottawa (Ontario)
K1A 0N4

Your file *Votre référence*

Our file *Notre référence*

THE AUTHOR HAS GRANTED AN
IRREVOCABLE NON-EXCLUSIVE
LICENCE ALLOWING THE NATIONAL
LIBRARY OF CANADA TO
REPRODUCE, LOAN, DISTRIBUTE OR
SELL COPIES OF HIS/HER THESIS BY
ANY MEANS AND IN ANY FORM OR
FORMAT, MAKING THIS THESIS
AVAILABLE TO INTERESTED
PERSONS.

L'AUTEUR A ACCORDE UNE LICENCE
IRREVOCABLE ET NON EXCLUSIVE
PERMETTANT A LA BIBLIOTHEQUE
NATIONALE DU CANADA DE
REPRODUIRE, PRETER, DISTRIBUER
OU VENDRE DES COPIES DE SA
THESE DE QUELQUE MANIERE ET
SOUS QUELQUE FORME QUE CE SOIT
POUR METTRE DES EXEMPLAIRES DE
CETTE THESE A LA DISPOSITION DES
PERSONNE INTERESSEES.

THE AUTHOR RETAINS OWNERSHIP
OF THE COPYRIGHT IN HIS/HER
THESIS. NEITHER THE THESIS NOR
SUBSTANTIAL EXTRACTS FROM IT
MAY BE PRINTED OR OTHERWISE
REPRODUCED WITHOUT HIS/HER
PERMISSION.

L'AUTEUR CONSERVE LA PROPRIETE
DU DROIT D'AUTEUR QUI PROTEGE
SA THESE. NI LA THESE NI DES
EXTRAITS SUBSTANTIELS DE CELLE-
CI NE DOIVENT ETRE IMPRIMES OU
AUTREMENT REPRODUITS SANS SON
AUTORISATION.

ISBN 0-612-01368-5

Canada

ABSTRACT

German Expressionism and the Child Art Movement
in the Career of Wynona Mulcaster

Laura Lee Dale Heron

Wynona Croft Mulcaster (b. 1915) became an important figure in the art milieu of Saskatoon when she moved to that city in 1945. Her work during the late forties and early fifties shows some influence of German Expressionism, in both its style and its subjects. An investigation into the sources of information available to her on art, from 1935 when she began her career as an artist, and her correspondence with artists in Saskatoon, to 1955 when the Expressionist phase of her work ended, reveals the interest of her milieu in modernism, during these two decades. The modernism that she was interested in was very different from the Post-Painterly Abstraction associated with the well-known Emma Lake Artists' Workshops that commenced in 1955. Her work as an art educator brought her into contact with the ideas of the Child Art Movement, which shared many of the same premises as modernism. Because of these shared premises, her careers as an art educator and as an artist reinforced each other.

ACKNOWLEDGEMENTS

This thesis would not have been possible without the guidance of my thesis advisor, Dr. Brian Foss; the support of my family; and the following groups and individuals: Leah Sherman of the Department of Art Education; Jonathan Forrest of Art Placement; Nancy Brennan of Calgary; Margaret Galloway; the staff of the Saskatchewan Archives Board in Saskatoon; Sylvia Tritthardt, the Registrar of the Mendel Art Gallery; the staff of the Prince Albert Public Library, Joanne Plunkett, and Degen Lindner.

I would especially like to thank Nonie Mulcaster whose hospitality and generosity meant so much to me.

TABLE OF CONTENTS

Introduction		1
Chapter I	Mulcaster and Saskatchewan Art in 1935	5
Chapter II	As a Rural Schoolteacher: 1938-1943	16
Chapter III	Mulcaster in her Milieu: 1935-1945	26
Chapter IV	Mulcaster and the Child Art Movement: 1938-1955	63
Chapter V	A Cosmopolitan Era: 1945-1955	86
Conclusion		101
List of Works Consulted		102

LIST OF FIGURES

1. Marc, Franz. *Pigs*. c. 1912. Oil on canvas. 22 $\frac{3}{4}$ " x 32 $\frac{3}{4}$ ". Current whereabouts unknown, formerly in the collection of Frederick Mendel.

Illus. p. 44 of *The Mendel Collection* by Gordon W. Snelgrove. Saskatoon: Modern Press, 1955.
2. Mulcaster, Wynona. *Bacon for Britain*. c. 1944. Watercolour on paper. 13 $\frac{1}{2}$ " x 19 $\frac{1}{2}$ ". Art Placement, Saskatoon.
3. Mulcaster, Wynona. Untitled (pigs feeding). No date. Charcoal on paper. 8 $\frac{3}{4}$ " x 11 $\frac{3}{4}$ ". Art Placement, Saskatoon.
4. Mulcaster, Wynona. Untitled (pigs). No date. Oil on board. 24" x 32". Art Placement, Saskatoon.
5. Mulcaster, Wynona. *Composition #2*. c. 1949. Gouache on paper. 14" x 11". Art Placement, Saskatoon.
6. Mulcaster, Wynona. Untitled (two people and red wall). 1950. Oil on canvas board. 24" x 18". Art Placement, Saskatoon.

Introduction

An early interest in modern art among Saskatoon artists foreshadowed the well-known Emma Lake Workshops that commenced in 1955. However, too little is known about the two decades, 1935 to 1955, that preceded the Workshops in the art history of Saskatoon. The artist Wynona Croft Mulcaster (b. 1915) lived in Saskatoon for most of her adult life, and was a central figure in that city's art milieu. If we look at many of her works of the late forties and early fifties, we can see that some exhibit certain influences, stylistic, compositional and related to subject matter, from the work of German Expressionist Franz Marc (1880-1916). As this thesis will show, Mulcaster could study a painting by Marc in the collection of Frederick Mendel (1888-1976) in Saskatoon, from 1942 onwards,¹ as well as reproductions of his work in books of art history. These facts alone cannot explain a particular attraction to his work. The purpose of this thesis is to examine why Mulcaster was interested in Marc's work. This will allow a better understanding of the interest of her milieu in modern art, and the channels through which information on it reached Saskatoon, and was circulated among the artists of that city. It will also shed light on an early, relatively undocumented era in the Saskatoon art world.

¹Mendel Art Gallery, *Mendel Collection Opening Exhibition; October 16 to November 13, 1964* (Saskatoon: Mendel Art Gallery, 1964) 28-9.

The scope of this thesis will be Mulcaster's careers as an artist, organizer and art educator from 1935, to 1955 when her work ceased to be influenced by the art of Franz Marc. To understand the influence of Marc's work on that of Mulcaster, we must begin with her art milieu. The first two decades of her career reveal the limitations and the possibilities of that milieu. Chapter I will show that many of the conditions faced by Mulcaster and her peers during the mid-thirties when she began her life as an artist, were hostile to art production. The small population of the city and the province, and a provincial economy ravaged by drought and depression and then war, meant that there was little opportunity for art training and almost no art market. However, in examining the lives of artists in Saskatoon from 1935 to 1955, in Chapters III and V, we find that despite geographical isolation from the major international art centres, and from the largest Canadian cities, these artists were not isolated from each other. The Saskatoon art world from 1935 to 1955 was sufficiently small enough to encourage communication and organization within itself.

Chapter III will look at Mulcaster's artwork as a result of Marc's influence. It will do this by reviewing some of the information communicated to Mulcaster in the small Saskatoon art world, mentioned above. The importance of this communication is revealed in how it brought,

directly or indirectly, certain writings on art and art education to Mulcaster. This chapter will show that the texts on art presented German Expressionism in a context which addressed Mulcaster's quest to make a larger, more important place for art in the life of the individual and that of society. Her quest was expressed in different ways. One was by her organizational work. Chapters III and V will show that she and her fellow artists in Saskatoon organized the means to learn from each other, to gain access to the art produced elsewhere, and to engage the public in art. Another important avenue for Mulcaster's quest was her work with children and student teachers. This will be dealt with in Chapters II and IV. These two chapters will also show that Mulcaster was involved in organization in the area of art education, in order to spread her knowledge and beliefs to other teachers. Her work in art education began in rural Saskatchewan, and her efforts there will be looked at in Chapter II. It was influenced by the Child Art Movement which reached her in the writings on art education that she obtained between 1935 and 1955, which will be reviewed in Chapter IV. The writings on art and on art education that Mulcaster read, or can be assumed to have read, in these two decades reveal some of the shared premises of modernism and the Child Art Movement. Mulcaster's readings in both art and art education reinforced each other. In one twenty year span in the multi-faceted career of one artist working in

the Saskatoon art milieu, we can identify some of the modern concepts of art which penetrated Saskatoon during this twenty year span, how they influenced that city's artists, and what was the nature of their appeal.

Chapter I: Mulcaster and Saskatchewan Art in 1935

For geographic, bureaucratic, economic, and technological reasons, the Prairie Provinces have always been more sparsely populated than Atlantic Canada, central Canada or British Columbia. Until the nineteen thirties, there is little information on non-Native artists of any note on the Prairies who were born in that region. As well, the rural dispersion of settlement meant that those who were seriously committed to art usually found that they eventually had to leave the region to study, teach or work in commercial art.

This was especially true of Saskatoon, which could not even boast the cultural resources of Winnipeg or Calgary. In these two larger cities it was possible in 1935 to study art at the post-secondary level, which attracted students - and teachers. In Calgary there was the provincial Institute of Technology and Art with A.C. Leighton (1901-1965) and H.G. Glyde (b. 1906), both of whom in turn headed the art programme which the University of Alberta Extension Department added in 1935 to its drama school at Banff, thus creating the Banff School of Fine Arts.¹ In 1937 the Extension Department started its Community Art Program, sending art instructors (such as Glyde) to rural towns to

¹David Leighton and Peggy Leighton, *Artists, Builders and Dreamers, Fifty Years at the Banff School*, (Toronto: McClelland and Stewart, 1982) 31.

teach courses.'

In Calgary, art was exhibited at the University and at the annual Stampede. The city also had the Alberta Society of Artists, founded in 1931, and a sketch club. Calgary's institutions could be fairly conservative, however. Although the work of Emily Carr had been shown at the University of Alberta in 1933, it was not welcomed everywhere. In her memoirs, Calgary artist Annora Brown remembers that some time in the early thirties, a Carr show circulated by the National Gallery of Canada, and meant for the Provincial Institute of Technology and Art, was vetoed by the Institute's Board of Governors. The Gallery had to insist upon its right to show its next exhibition, works by the Group of Seven. The Calgary Public Library evicted the Calgary Art Club from the Library basement in 1922 for holding classes with nude models. Maxwell Bates (1906-1980) and Roy Stevenson were expelled from the Club in 1928 for

'University of Alberta, Department of Extension, *Annual Report for the Year ending 31 March 1938*.

Calgary Herald 6 July 1942.

'Kathy Zimon, "Introduction," *The A.S.A.; an index to 'Highlights' and the bulletin and newsletters of the Alberta Society of Artists, 1948 - 1980*, compiled by Ian Roseneder (Calgary: U of Calgary Libraries, 1982) iii.

Karen Wilkin, *Painting in Alberta; An Historical Survey* (Edmonton: Edmonton Art Gallery, 1980) n.pag..

Diana Chown, *Laura Evans Reid; 1883-1951* (Edmonton: U of Alberta, 1983) 18.

'*The Gateway* 27 Oct. 1933: 5-6.

showing non-representational work.

Where other cities in the Prairie Provinces were concerned, Edmonton had a Museum of Arts with annual group shows; and Winnipeg, the Winnipeg Art Gallery and the Winnipeg School of Art. The School was headed, beginning in 1929, by Lionel LeMoine FitzGerald (1890-1956), who brought to it shows of the Group of Seven (which he joined in 1932). Winnipeg also had the Manitoba Society of Artists. The Society organized exhibitions of local art, and the Winnipeg School of Art circulated shows of students' work to other cities in the Prairie Provinces. The thirties saw financial hardships affect the Gallery and the School. Provincial grants to the School were cut and salaries reduced. Provincial funding was gradually resumed over several years, though not to former levels, and the federal government's *Technical Education Act* of 1937 awarded the School a grant. Students and graduates often found commercial art work with Brigden's of Winnipeg Ltd. This firm had links to the Group of Seven through Tom McLean (1881-1951), who had been one of its Art Department heads before moving to Ontario in 1927. He had sketched with future members of the Group when he had

Annora Brown, *Sketches from Life* (Edmonton: Hurtig, 1981) 166.

Edmonton Journal 29 Oct. 1932.

Marilyn Baker, *The Winnipeg School of Art: The Early Years* (Winnipeg: U of Manitoba, 1984) 75-84.

first lived in Ontario, before moving to Winnipeg in 1912.¹⁰ In addition, F.H. Brigden (1871-1956) had headed the Winnipeg branch of this company before moving to Toronto in 1918 to take over operations there, and he shared some of the Group's influences and concerns.¹¹

Saskatoon's art milieu will be discussed in greater detail in Chapter II, but for the purposes of comparison, it is important to note that Saskatoon's problems where the arts were concerned were even more acute. Saskatchewan had an estimated 978,000 inhabitants in 1935; Regina, the provincial capital, had a population of 53,209 in the 1931 census, and Saskatoon had 43,291 people according to the same census.¹² In 1935, the University of Saskatchewan in Saskatoon did not yet have an art department, although from 1927 British-born Augustus Kenderdine (1870-1947) had been artist-in-residence, giving evening courses.¹³ Kenderdine had studied under the academic system at the Manchester School of Art, and in Paris at the Academie Julien at the turn of the century. He later emigrated to Canada to start

¹⁰Colin S. MacDonald, comp. and ed., *Dictionary of Canadian Artists*, vol. 4 (Ottawa: Canadian Paperbacks, 1971) 1062.

¹¹Nancy Dillow, *Transformation of Vision; the Works of H. Eric Bergman* (Winnipeg: Winnipeg Art Gallery, 1983) 9-10.

¹²Canada, Dominion Bureau of Statistics, *The Canada Yearbook; 1936* (Ottawa: J.O. Patenaude, I.S.O., King's Printer, 1936) 141, 125.

¹³Jean Swanson, *Sky Painter; the Story of Robert Newton Hurley* (Saskatoon: Western Producer, 1973) 21.

a large, remote ranch-homestead in Saskatchewan where he lived for roughly twenty years before he was hired by the University.¹⁴

In 1931, the Saskatoon Technical College was founded, and Ernest Lindner (1897-1988) started teaching an evening art course there. Lindner had left Austria to flee bankruptcy in his native Vienna, and had chosen Canada as it then had no quota on immigrants.¹⁵ This teaching post would allow him to make his career in art, a desire that had been frustrated in Austria. In response to student demand at the College, Lindner's courseload was expanded over the next few years to include evening courses five nights a week. In 1935 he was hired full-time to teach day courses. Lindner and Bartley Robilliard Pragnell (1908-1966) at the Technical School in Moose Jaw were the only persons to teach art full-time at the secondary level in Saskatchewan in the mid-thirties.¹⁶

Depression-era Saskatoon offered almost no work in teaching art and little work in general. If, at one end of the spectrum, British-born biology professor Les Saunders (1895-1968) could spend his summers painting on the West

¹⁴MacDonald, *Dictionary*, vol. 3, 623-5.

¹⁵Terrence Heath, *Uprooted; The Life and Art of Ernest Lindner* (Saskatoon: Fifth House, 1983) 44-5.

¹⁶John Climer, *Ernest Lindner; 1897 - ; A Retrospective Exhibition* (Saskatoon: Mendel Art Gallery, 1970) 12.

Coast,¹⁷ the other extreme was dramatic. Robert Newton Hurley (1894-1980), also British-born, spent the thirties casually and menially employed at some times, and on relief and in poor health at others. Illingworth Kerr (b. 1905) of Lumsden, made a living by itinerant sign-painting, working a trapline, and writing; Horace G. Parker was on relief or operated a nightsweeper in the City yards;¹⁸ Austrian-born Frederick Steiger (b. 1899) drove street sweepers and snowplows for the city;¹⁹ and British-born Stanley Brunst (1894-1962) worked in a dry cleaning establishment.²⁰

For the artists employed in poorly paid occupations, the cost of art supplies was prohibitive. Brunst worked "on old pieces of cardboard or whatever was available," as Lindner recalled.²¹ Until given watercolours by Lindner,²² Hurley used old furniture paintbrushes to paint washes, old toothbrushes for spattering colour, and worked on paper remnants from the Hazen-Twiss stationery store. Mashel Teitelbaum (1921-1985) obtained the ends of newsprint rolls

¹⁷George Moppett, *Leslie G. Saunders; A Retrospective* (Saskatoon: Mendel Art Gallery, 1989) 8.

¹⁸Swanson, *Hurley* 51, 58, 61.

¹⁹"Accept Works of Seven Saskatoon Artists at Winnipeg and Toronto," *Saskatoon Star Phoenix* c. 1938-9.

²⁰Terrence Heath, *Stanley E. Brunst; Radical Painter* (Saskatoon: Mendel Art Gallery, 1982) 5.

²¹Sheila Robertson, "House Painter turns Talent to Landscapes," *Saskatoon Star Phoenix* 9 Jan. 1982: 16.

²²Swanson, *Hurley* 45-6.

for he and Hurley and Brunst to use for paper. They used tea, cranberry juice, and boiled beets and greens, in experiments to make pigments.⁴

In 1925 the Saskatoon Art Club, forerunner of the Saskatoon Art Association, was formed by A.W. Cameron (1906-1990), the Principal of Nutana Collegiate. Cameron's correspondence with A.Y. Jackson meant that, in 1928, he and the Club were able to arrange for the Collegiate to mount a Group of Seven exhibition in the Collegiate's Memorial Art Gallery. This Gallery had been opened in 1919 to house the beginning of the school's permanent art collection. In 1928 the Art Club adopted the goal of starting a Civic Art Gallery, but abandoned this plan when the Depression made the necessary city council grant unlikely. The Club itself disbanded in 1932 due to Cameron's retirement, and internal conflicts.⁵ The Saskatoon Fair's art exhibitions were really the only places in the nineteen thirties where local art could enjoy a large number of viewers. The shows were judged and presided over by Edith Tyrie, whose father owned

⁴Swanson, *Hurley* 51, 54.

⁴"Dry Cleaner's Dyer, Who Began with Tooth Brushes and Berry Juice, and Unemployed Laborer, Among Newly Recognized Saskatoon Artists," *Saskatoon Star Phoenix* c. 1938.

J.F.C. Wright, "Made Colors for Painting out of Beet Juice and Berries," *Toronto Star* 30 April 1938.

Swanson, *Hurley* 51.

⁵Cheryl Meszaros, "Visibility and Representation; Saskatchewan Art Organizations Prior to 1945," M.A. thesis, Queen's U, 1990, 31-35.

Saskatoon's first frame shop and art supply store. Miss Tyrie also showed the work of some local artists in her studio. The Tyrie store carried Kenderdine's work, and its framing studio was also used for evening sketching classes with live models. The Hazen-Twiss store, which sold books, stationery and art supplies, also displayed the work of some local artists in its windows. Music teacher Lyell Gustin is also known to have mounted art shows in his studio. Regina art collector Norman MacKenzie (1869-1936) selected art from these exhibitions for inclusion in his own city's fair.²⁶

Norman MacKenzie was the first important collector of art in Saskatchewan. When he died in 1936 he bequeathed his collection to the University of Saskatchewan. MacKenzie generously loaned works to exhibitions organized by Regina art groups, and influenced Cameron on additions to Nutana's permanent collection. The paintings in MacKenzie's collection were mainly from Renaissance, Seventeenth and Nineteenth Century Europe. Where recent Canadian painting was concerned, he was more comfortable with work of the Royal Canadian Academy than the Group of Seven. He also purchased work by the most established artists living in Saskatchewan: Kenderdine and James Henderson (1871-1951).²⁷

It was difficult for artists in Saskatoon during the

²⁶Swanson, *Hurley* 48-53.

²⁷Timothy Long, "The Collector and the Collection," *The MacKenzie Art Gallery; Norman MacKenzie's Legacy*, ed. W.A. Riddell (Regina: MacKenzie Art Gallery, 1990) 38-41.

thirties to see, or even show, art. Conditions were even more difficult for an artist living in the smaller, more remote centre of Prince Albert, in northern Saskatchewan, a city that numbered 9,905 people in the 1931 census.¹⁸ In 1935, Wynona Mulcaster was twenty and still lived in Prince Albert, where she had been born. Her parents were both British immigrants who had met in Canada. Her mother was from a landowning family, and had travelled to Canada out of a sense of adventure. Her father was well-known in the Prince Albert district as a brilliant criminal lawyer, and was a member of the Conservative Party.¹⁹ Growing up, Mulcaster had been attracted to painting and drawing but had never really had encouragement in this, even from her father, who was a talented amateur watercolourist. The private schools she had attended gave little or no time to art.²⁰

Financial difficulties during the Depression had made it necessary for Mulcaster to interrupt her education to work in her father's office, and she was still working there in 1935. Oriented towards the outdoors, she found office

¹⁸Canada, *Canada Yearbook*; 1936 126

¹⁹Wynona Mulcaster, personal conversation, 13 June 1993, San Miguel. Conversations of 13, 17 June 1993 held in San Miguel de Allende, Mexico.

²⁰Wynona Mulcaster, personal interview, 14 June 1993, San Miguel. Interviews 14, 17, 20 June 1993 personally conducted in San Miguel de Allende, Mexico. Audiotapes in possession of author.

work very dull, and began drawing in her spare time. She often copied illustrations from Eaton's catalogues. She also attempted drawings of her mother and father, but felt that the drawings resembled too closely the housewives and businessmen in the catalogues. This experiment at the human figure having proved unsuccessful, she resolved to draw and paint horses; she was already imbued with what would be a lifelong passion for horses and riding.³¹

Mulcaster's father was on the library and school boards of Prince Albert, and he and the librarian, J.S. Wood, arranged for Ernest Lindner to come from Saskatoon to give art lessons in Prince Albert in 1935, when his term at the Technical School had ended for the Summer.³² At the time this was an unusual practice; it would be another two years before the University of Alberta initiated extension art courses to the rural areas of Alberta. Lindner received room and board, but no salary, while staying in Prince Albert for May and June, giving art demonstrations in public schools and teaching afternoon and evening classes. It was in one of the latter that Wynona Mulcaster was a student.³³

Mulcaster and Lindner became friends, and he encouraged her in her efforts and took her talent seriously. At the end of the course, she announced to her parents that she

³¹Mulcaster, interview, 14 June 1993.

³²Mulcaster, interview, 14 June 1993.

³³Climer 22.

wanted to become an artist. Concerned about the feasibility of such an occupation, her father consulted with Lindner. Lindner suggested that Mulcaster go to the Normal School in Saskatoon to become a school teacher in order to support herself. This idea appealed to her because it presented a way of introducing others to art. As noted above, her own education had neglected art as a subject.⁴⁴

Lindner spent the summer of 1935 in a rented cottage on Emma Lake, a little over twenty-five miles north of Prince Albert. Mulcaster and two women friends pooled their savings, bought some "second-grade twisted lumber," and built a cabin at the Lake on an adjoining lot owned by Mulcaster's father. Once the cabin was finished, they painted every day and cooked for Lindner in exchange for his informal help with their art. One of the three women, Bodil Brostrom von Degen (b. 1911), married Lindner the following autumn. Within two years Mulcaster would leave to attend the Normal School to start her career in art education.⁴⁵

⁴⁴Mulcaster, interview, 14 June 1993.

⁴⁵Mulcaster, interview, 14 June 1993.

Chapter II: As a Rural Schoolteacher: 1935-1943

During the spring of 1936, Wynona Mulcaster completed grade twelve at a local public school in order to qualify for the Normal School in Saskatoon.¹ Over the following few years she would have mixed feelings about her chosen course. At times she wished either to plunge straight into art, or to go to university.² However, she saw a need to make a place for art in society by making a place for it in the schools. This chapter will look at her accomplishments in art education to the mid-nineteen-fifties.

In the private schools Mulcaster had attended as a child, there had been almost no art instruction of any sort. When the pupils were allowed to draw, subjects were dictated by the teacher. Occasionally the children were allowed to choose their own subjects, but this freedom proved illusory:

I was terrified by a very straight-laced teacher who, when I was in about grade two, said that, "The great treat for the children today, you can do whatever you like [as a rule you had to draw a carrot or something] -- today, you can do whatever you like." So I decided to make a picture of myself with bangs because I had always wanted to wear bangs. So I was enjoying this very much when she came up behind me and she let out a little gasp and she said, "But I said 'No silly

¹Wynona Mulcaster, letter to Ernest Lindner, 12 Sept. 1935, Prince Albert, Lindner papers, Saskatchewan Archives Board, Saskatoon, Saskatchewan. All cited correspondence between Mulcaster and the Lindners is in the Lindner papers.

²Mulcaster, letter, to Lindner, c. 1936, Prince Albert. Mulcaster, letter, to Lindner, 3 March 1938, Cecil.

pictures!'"'

Experiences such as this taught Mulcaster how destructive poor teaching could be. Nor was she to find a constructive approach at the Normal School, where the art instructor, Miss Rankin¹ was:

...quite a lovable old lady, who, in one of her first lectures, ...gave us a painting lesson, "How to paint a pussy willow in three easy stages"....Her main problem it seemed with the teaching of art was to create a class that was totally silent. She emphasised the importance of not tinkling the water jar with your watercolour brush; and, every once in awhile she would say to the class, "Now people; I don't want to hear any tinkling." That was art at the Normal School.'

In 1937, Mulcaster received an Interim First Class Certificate from the Department of Education. Her teaching assignments over the next several years would be in the Saskatchewan towns of Cecil (1938-1939), Pathlow (1940-1941), and Prince Albert (1941-1943). Mulcaster found that in all her teaching assignments in rural Saskatchewan, enormous effort was required to obtain support for creative art in the schools.

In Cecil, for example - where Mulcaster was the

¹Mulcaster, personal interview, 20 June 1993, San Miguel. Personal interviews of 14, 17, 20 June 1993, personally conducted in San Miguel de Allende, Mexico. Audiotapes in possession of author.

²Margaret Messer, ed., "Saskatchewan Society for Education through Art," *For the Children: Twenty-Five Years with the Saskatchewan Society for Education through Art* (Saskatoon: The Society, 1935) 4.

³Mulcaster, interview, 14 June 1993.

school's sole teacher, she used her own money to order reproductions from the National Gallery." She encouraged her pupils to find subjects in the animals, machinery, and people around them in rural Saskatchewan. She hung their pictures in the classroom and, to build their confidence, she displayed each child's picture in turn in a frame.' She had the grade eight students write and illustrate a book on "the story of a grain of wheat." The challenge made them unaware they were doing what they normally disdained: art." The parents and the community were at first amused by her efforts, but the children's enthusiasm was contagious. By the time she left Cecil, it seemed to her that many took a greater interest in visual art."

Institutional support and cooperation were different matters. Late in 1938, Mulcaster proposed an exhibition of art from all the schools in the Prince Albert and Shell Lake Inspectorates. The Teachers' Association did not form the promised committee, and the school board almost reneged on promised funding. Until Mulcaster's continuing efforts obtained funds from the board, it appeared that she would have to pay for sending circulars to the two hundred schools

"Mulcaster, letter to Lindner, c. 1938-39, Cecil.
Mulcaster, letter to Lindner, 23 March 1938, Cecil.

'Mulcaster, interview, 14 June 1993.

"Mulcaster, letter to Lindner, c. 1938-39, Cecil.

'Mulcaster, interview, 14 June 1993.

concerned, and Lindner would have to pay for his fare to Cecil to be a judge and a guest speaker.¹⁰ However, the show was mounted in June 1939, to great success. It consisted of some three hundred entries, displayed at the Prince Albert Central School. They included sketches, drawings, paintings, and sculpture in wood, soap and clay.¹¹ In Pathlow (1940-1941), Mulcaster introduced art courses to her enthusiastic pupils. The trustees were surprised but cooperative when she proposed ordering books and materials to this end.¹² Subsequently, in Prince Albert (1941-1943), Mulcaster made significant progress in spreading appreciation for child art, but not without encountering some resistance from adults. Her pupils' work was considered too original, too full of "heathen colours," not "pretty" enough to please their parents.¹³ She arranged meetings with parents when she found that her pupils' art had received negative criticism at home. Many also objected to students being encouraged to paint subjects from their

¹⁰Mulcaster, letter to Lindner, 8 Jan. 1939, Cecil.
Lindner, letter to Mulcaster, 15 Feb. 1939, Saskatoon.

Mulcaster, letter to Lindner, c. 1938, Cecil.

Mulcaster, letter to Ernest and Bodil Lindner, 11 March 1939, Cecil.

¹¹"School Art Exhibit Opens Saturday," *Prince Albert Daily Herald*, c. June 1939.

¹²Mulcaster, letter to Lindner, c. 1940-41, Pathlow.

¹³Wynona Mulcaster, letter to H.O. McCurry, Director of the National Gallery of Canada, 3 Dec. 1941, Prince Albert. Archives of the National Gallery of Canada.

own lives, when this included the memory of a father's drunken and rowdy party.¹⁴ However, Mulcaster engaged constantly in efforts to overcome incomprehension and hostility. For example, in about 1942 she showed her pupils' work and gave an address on how to approach, encourage and evaluate child art, before a meeting of the executives of the Teachers' Association. She was then invited to give a similar talk at a teachers' convention where she held an exhibition of child art and awarded a scholarship to an art school, probably the Summer Art School at Murray Point on Emma Lake.¹⁵ The talk was well-received, and many of the teachers decided to join the sketch club she had formed to learn more about art themselves.¹⁶

In addition, because the school curriculum in Saskatchewan allotted just one hour per week to art, Mulcaster held art classes for children on Saturday mornings.¹⁷ At Mulcaster's suggestion, Lawren Harris, who had heard about her work through Ernest Lindner, instructed the Prince Albert dealer of his family's Massey Harris Machine Company to provide her with the vacant space on the top floor of one of its machine sheds, as a studio for the

¹⁴Mulcaster, interview, 14 June 1993.

¹⁵Mulcaster, letter to Lindners, c. 1942, Prince Albert.

¹⁶Mulcaster, letter to Lindner, c. 1942, Prince Albert.

¹⁷Mulcaster, interview, 14 June 1993.

children.¹⁰ Mulcaster also appealed to the Prince Albert branch of the University Women's Club for help in purchasing supplies. To expose the children to more art, she wrote to the Instructor of Children's Classes in Toronto, who sent her a list of sources for reproductions of Canadian art.¹¹ The rural school boards had little or no budget for art materials, and her own limited means and the snowblocked roads made obtaining them in Saskatoon difficult.¹² She was resourceful, experimenting to better exploit available media (wax crayons),¹³ and to discover inexpensive alternatives. She mixed the coloured powders used for tinting calcimine into wallpaper paste to make thick, inexpensive paint, that could be applied to newsprint.¹⁴

Mulcaster's promotion of the importance of art to children was bolstered when Prince Albert became the scene of several pivotal events during her career there. These included three exhibitions of child art in 1942. One was by the students of Fritz Brandtner's classes for children in Montreal,¹⁵ and the other two were British shows whose

¹⁰Mulcaster, interview, 14 June 1993.

¹¹Mulcaster, letter to Lindner, c.1942, Prince Albert.

¹²Mulcaster, letters to Lindner, c. 1937-1943, Cecil, Pathlow, Prince Albert.

¹³Mulcaster, interview, 14 June 1993.

¹⁴Mulcaster, interview, 14 June 1993.

¹⁵[Robert Ayre], "Art on the Prairie," *Montreal Standard* 13 June 1942.

catalogues will be discussed in Chapter IV. The exhibition by Brandtner's pupils was hung in an empty store for a week and met with considerable enthusiasm.²⁴ A letter from Mulcaster to the Lindners reported that the show had raised the level of local support for child art; it "did a lot of good here."²⁵ She still remembers how much her pupils were impressed by these works. She was particularly struck by how boldly Brandtner's pupils had filled the space of their large (24" x 34") pictures, and attributed this boldness to the creativeness of the teacher:

The most timid child will make a tiny little figure down in the bottom corner. But once they begin to believe in themselves (and that's the job of the teacher -- to make children really believe that their ideas are worthwhile, that they are not silly and that no one is going to laugh at them, that people are going to appreciate what they have done), once they get this kind of courage, then they have the courage to really fill the space!²⁶

The results of all of Mulcaster's activity -- the touring exhibitions she brought in, her use of every opportunity to display her pupils' art and give talks on child art, and her lobbying of various groups to obtain increased emphasis on art in the schools -- had some important results. In 1943, after obtaining support from a local chapter of the Imperial Order of the Daughters of the

²⁴Mulcaster, letter to Lindners, c. 1942, Prince Albert.

²⁵Mulcaster, letter to Lindners, c. Nov.-Dec. 1942, Prince Albert.

²⁶Mulcaster, interview, 14 June 1993.

Empire, she was able to devote more time to art instruction. That year she was assigned to teach art to 230 students in two schools in Prince Albert: the Central School and the Prince Edward School, with an obligation to teach only a few classes in other subjects.²⁷

Early in 1943, Mulcaster's pupils at the Central School completed a mural illustrating the history of Prince Albert, using the wallpaper-paste paint. She sent it to Saskatoon for display at the Victoria School in late February or early March with about sixty other paintings. The display attracted attention and praise as a vivid example of what children were capable of doing. There were also tentative offers to bring the exhibition to other cities in both the West and the East,²⁸ and on February 20, Mulcaster gave a talk at the Victoria School to the parents of children in Lindner's Saturday morning art classes.²⁹ The talk - on child art - was attended by many teachers as well, and was declared by Lindner to be "the best and most inspiring" he had ever heard on the subject.³⁰ As a result of the talk and the exhibition, the Victoria School set up an art room

²⁷Mulcaster, letter to Lindners, c. 1943, Prince Albert.

²⁸"Prince Albert Mural Scores Hit in Saskatoon," *Prince Albert Daily Herald*, c. Feb.-March 1943.

²⁹Lindner, letter to Mulcaster, 7 Feb. 1943, Saskatoon.

³⁰"Mural," *Herald*.

modelled on Mulcaster's in the Prince Albert Central School.³¹ Also in February 1943, Mulcaster held an exhibition at the Central School, of child art from schools in the Prince Albert area. Lindner travelled to Prince Albert to give an address on child art at the opening. The talk was well-attended and enthusiastically received, and in Mulcaster's opinion, "did a lot to open people's minds regarding the subject."³²

In June of 1943, Mulcaster's activity in art education attracted national attention. A selection of her students' art was included in a National Gallery of Canada exhibition of child art from across the country. A Canadian Press wire story and a national broadcast by the Canadian Broadcasting Corporation reported on the show, quoting Gallery Director H.O. McCurry, who singled out the Prince Albert contributions for special mention: "The achievement of these children has been to produce some of the most remarkable children's drawings so far produced in Canada."³³ Articles on the exhibition quoted Mulcaster's claim that "'Art can't be taught...All I can do is give these children encouragement and confidence. I encourage every child to

³¹"Mural," *Herald*.

Lindner, letter to Mulcaster, 27 Feb. 1943, Saskatoon.

³²Mulcaster, letter to Lindner, c. 1943, Prince Albert.

³³Margaret Ecker, "Pupils Win Ottawa Recognition," *Prince Albert Daily Herald* 13 June 1943.

develop his own ideas. I rarely give suggestions.'"¹⁴

As a result of the growing recognition of Mulcaster's work, she was appointed art instructor at the Regina Normal School in 1944.¹⁵ In 1945 she became Director of Art at the Teachers' College (Normal School) in Saskatoon. She remained with the College until 1964 when it was absorbed by the Education Department of the University of Saskatchewan, and she joined the Art Department at the University the same year. Chapter V will show that Mulcaster's appointments in Regina and Saskatoon not only recognized her work in the field of art education, but increased her authority and widened the scope of her influence.¹⁶

¹⁴Ecker.

¹⁵"Miss Mulcaster Appointed Art Instructor at Normal," *Prince Albert Daily Herald*, c. Dec. 1943.

¹⁶Mulcaster, interview, 14 June 1993.

Chapter III: Mulcaster in her Milieu: 1935-1945

The conditions facing artists in Saskatoon would change considerably from 1935 to 1945. The channels of communication within the city and with artists in other cities would increase. During these years Mulcaster was in close contact with artists in Saskatoon even while residing principally outside the city until 1945. This chapter will place Mulcaster's art in the context of the Saskatoon art milieu of this decade. When we come to the information on art that Mulcaster obtained from this milieu, and the art by her that concerns this thesis, this chapter will extend beyond 1945. This is partly because we cannot be certain when some sources on modern art reached her and because their impact on her art occurred over a period of years. A review of these sources reveals not only an interest in modernism, but the circulation of certain concepts of it, that would lead her to appreciate Franz Marc's art, despite limited exposure to his work. We will see, in our examination of these concepts and the language involved, that Mulcaster was as much influenced by theoretical sources as by visual ones.

Mulcaster completed her training as a teacher in 1937 in Saskatoon. She then worked as a schoolteacher in Prince Albert and in smaller towns in Saskatchewan before moving to Saskatoon in 1945. In the decade from 1935 to 1945, Mulcaster had to struggle, as she would throughout her life,

to find time to devote to her own art. As a teacher she did, however, have the benefit of a long summer holiday. In 1936, the University of Saskatchewan's Regina College had started its Summer School of Art at Emma Lake on Murray Point¹ near Prince Albert where her family lived, and where she taught for a few years during this decade. Her friends Ernest and Bodil Lindner had built a cottage on Fairy island in the lake.² Mulcaster earned money to attend the School by reporting on it for the *Prince Albert Daily Herald* and the *Saskatoon Star Phoenix* during the Summers of 1936, 1937, 1938 and 1939.³ The articles emphasize human interest, but also reveal much about the school and its students. Many of those who enrolled at the camp spent the remainder of the year at far-flung teaching posts, as a large portion were teachers or student teachers; some came from as far away as

¹Ann K. Morrison, "Beginnings: The Murray Point Summer School of Art 1936-1955," *The Flat Side of the Landscape*, ed. John O'Brian (Saskatoon: Mendel Art Gallery, 1989) 22.

²John Climer, *Ernest Lindner; 1897 - ; A Retrospective Exhibition* (Saskatoon: Mendel Art Gallery, 1970) 24.

[Wynona Mulcaster,] "Students Use Every Means to Reach Murray Point Art School," *Prince Albert Daily Herald* 9 July 1938.

[Wynona Mulcaster,] "Art Camp Hums with Activity as '38 Class of Students Arrives," *Saskatoon Star Phoenix* c. July 1938.

[Wynona Mulcaster,] "Life Moves on Apace at Summer Art School; Halfway Mark Passed," *Saskatoon Star Phoenix* 4 Aug. 1938.

[Wynona Mulcaster,] "Murray Point Summer Art School in Swing," *Prince Albert Daily Herald* c. July-Aug. 1939.

[Wynona Mulcaster,] "Combine Work with Play," *Prince Albert Daily Herald* c. July-Aug. 1936.

Winnipeg.⁴ Some attended for credit and some for pleasure. During the winters, the students remained in touch and held reunions.⁵ They were able to show their work at Regina College⁶ and the Northern Saskatchewan Fair in Prince Albert.⁷

The School lasted six weeks each Summer and had an intensive course schedule. Students of the Art program started with lessons in the studio, then moved outdoors.⁸ Kenderdine, the University's art instructor, taught at Murray Point until his death in 1947. He taught according to the academic methods in which he had been trained, including the use of plaster models in his classes.⁹ Kenderdine was liked and his painting was admired, but Mulcaster found his teaching rigid after Lindner's

⁴[Mulcaster,] "Students Use Every Means."

⁵[Wynona Mulcaster,] "Murray Pointers Gather for First Reunion in Four Years," *Prince Albert Daily Herald* 21 Feb. 1940.

⁶"Vigor of Design Marked in Group of Paintings by Saskatoon Artist," *Regina Leader-Post* 3 Nov. 1938.

⁷"School's Art is Improving; Observers Notice Development of a Truly Western Theme," *Prince Albert Daily Herald* c. July-Aug. 1936-9.

⁸"Work of Art Students at Emma Lake Shown at Northern Fair," *Saskatoon Star Phoenix* c. July-Aug. 1936-9.

⁹[Mulcaster,] "Students Use Every Means."

¹⁰[Mulcaster,] "Art Camp Hums."

encouragement of experimentation.¹⁰

The Art History program at the camp was taught by Dr. Gordon Snelgrove (b. 1898), hired by the University after he had obtained a Ph.D. at the Courtauld Institute of the University of London.¹¹ He was interested in modern art, taking his lectures up to the Impressionists in the first-year course, and including art movements following Impressionism in the second year.¹² Once a week he gave an evening art history lecture, open to the studio students and the general public. An article by Mulcaster reported that the best-received of these, during one summer, was on modern art from the Impressionists to Surrealism and contemporary art. In this article she called modern art "a subject which naturally interests thinking people of today, and one on which it is rather difficult for the average layman to get information."¹³ Snelgrove made available to the students a selection of art books donated by the Carnegie Corporation that had also given the University slides and reproductions

¹⁰Wynona Mulcaster, personal interview, 14 June 1993, San Miguel. Interviews of 14, 17, 20 June 1993 personally conducted in San Miguel de Allende, Mexico. Audiotapes in possession of author.

¹¹Morrison 23.

¹²Mulcaster, interview, 14 June 1993.

¹³[Wynona Mulcaster,] "Murray Point Art School Ends Season," *Prince Albert Daily Herald* c. Aug. 1936-9.

that he used in his lectures.¹⁴

In 1936, the University of Saskatchewan also started a Department of Art at its Saskatoon campus, with Snelgrove and Hilda Stewart (1892-1978), a British-trained artist; and a School of Art under Kenderdine at Regina College, an affiliate of the University. Snelgrove also gave extension lectures outside Saskatoon.¹⁵ Neither the Department nor the School had enough faculty to provide a degree program, so the Murray Point Summer School was made a degree-granting institution. Attending successfully for four summers qualified the student for an Associate Degree of Fine Arts,¹⁶ which Mulcaster received in 1940.¹⁷

The Summer School at Murray Point was not the only place where numerous artists could meet in the province during those years. In Saskatoon, one of the most important gathering places for artists from 1935 to 1945 was the Lindners' house on Saturday nights. This "institution" dated back to the early thirties and would last nearly

¹⁴Morrison 24;
[Mulcaster,] "Students Use Every Means."

¹⁵Jean Swanson, "Art in Saskatchewan," *Canadian Art* 2.3 (Feb./March 1945): 123.

¹⁶[Mulcaster,] "Students Use Every Means."

¹⁷Marketa Newman, ed., *Biographical Dictionary of Saskatchewan Artists*, vol. 1 (Saskatoon: Fifth House, 1990) 173.

thirty years in various forms.¹⁴ The Saturday Nights were a forum where local artists, representing a variety of ages, classes and ethnic groups, could meet. Some of those attending were Lindner's students from the technical school, or from his evening classes; some were University faculty.¹⁵ Almost all held jobs unrelated to art but were committed to art in their spare time, even if most had not studied art formally.

The guests at Lindner's Saturday Nights brought artwork they had produced since last meeting for the critiques that were central to these gatherings. This was important in giving a wide variety of artists the opportunity to learn from each others' work and comments in a constructive context. Mulcaster sent her work to the Saturday Nights when her job prevented her from attending.¹⁶ Bart Pragnell travelled from Moose Jaw with his artwork once a month for the gatherings.¹⁷ Mulcaster remembers how the critiques worked:

Sometimes dilettante-type artists who were not quite dedicated would come to Ernie's Saturday nights, because anyone was invited. But if they

¹⁴Climer 16-17;
Mulcaster, interview, 14 June 1993.

¹⁵Climer 13, 16-17.

²⁰Wynona Mulcaster, letter to Ernest Lindner, c. 1941, Prince Albert, Lindner papers, Saskatchewan Archives Board, Saskatoon, Saskatchewan. All cited correspondence between Mulcaster and the Lindners is in the Lindner Papers.

²¹Mulcaster, interview, 14 June 1993.

were tender-hearted and egotistical, they got an honest kind of criticism for their works; either they changed their work and became more serious and reassessed what they were doing or else they dropped out and didn't come back."

The group also talked about the arts, philosophy, religion, and science. Lindner introduced topics and books that might interest his guests.³ This was important because books were prohibitively expensive for many of these artists such as Brunst and Hurley, who made the most of those they could find on art instruction and art history at the Saskatoon Public Library.⁴ Some of the books that he lent Mulcaster will be reviewed later in this chapter where theoretical influences on her work will be discussed.

Many of the attending artists went on sketching excursions together in the Saskatoon area,⁵ and visited the Lindners' cottage on Fairy Island.⁶ Mulcaster describes the group as having been "like a family; it was a wonderfully supportive group. It was not competitive in any

³Mulcaster, interview, 14 June 1993.

⁴Terrence Heath, *Uprooted; The Life and Art of Ernest Lindner* (Saskatoon: Fifth House, 1983) 96-7.

⁵Jean Swanson, *Sky Painter; the Story of Robert Newton Hurley* (Saskatoon: Western Producer, 1973) 46.

Terrence Heath, *Stanley Brunst; Radical Painter* (Saskatoon: Mendel Art Gallery, 1982) 4.

⁶Swanson, *Hurley* 56.
Heath, *Brunst* 5.

⁷Climer 24.

George Moppett, *Leslie G. Saunders; A Retrospective* (Saskatoon: Mendel Art Gallery, 1989) 11, 13.

Mulcaster, interview, 17 July 1993.

sense." Distinguished Canadian critics such as Robert Ayre; publishers; gallery owners such as Montreal's Max Stern; and artists who included Lawren Harris (1885-1970), A.Y. Jackson (1887-1979) and Arthur Lismer (1885-1969) made a point of attending Saturday Nights during trips across Canada. According to Mulcaster, "for the artists in Saskatoon and many in other parts of Saskatchewan, the Saturday night sessions were of great importance."

There were other factors encouraging solidarity among Saskatoon artists. The small population of the city, and the conditions created by drought, depression and war during the decade 1935-45, were among them. There was little to compete for. There were no national or provincial granting institutions. The Saskatchewan Arts Board would not be created until 1947. The only art-teaching jobs in Saskatchewan at the secondary and post-secondary levels were at the technical high schools in Saskatoon (Lindner), Moose Jaw (Pragnell) and Regina (the last two temporarily closed during World War II,²⁶) and at the University (Stewart) and Regina College (Kenderdine). None of these institutions would expand until after the War. With little building in this era, there were few mural or relief commissions by business and government. No one expected to sell their art

²⁷Mulcaster, interview, 14 June 1993.

²⁸Swanson, "Art in Saskatchewan" 123-4.

and were surprised if someone did buy a work."

Brunst's and Hurley's cases demonstrate the possibilities and limitations for the artist in Saskatoon between 1935 and 1945. During these years, Hurley's hardships were alleviated when Lindner helped him obtain a job as caretaker and illustrator for the Department of Agriculture lab in the city." Brunst moved to Vancouver in search of a better job than the one he held at a dry cleaning plant." Other artists, frustrated at the dearth of employment, artistic stimulation and art training, also left the province in this decade. Among these were Steiger," Parker, Kerr, and Charles Lemery. "

Until the end of this decade there was no permanent space devoted to exhibitions of art, but some local and touring shows were mounted at the Saskatoon Public Library," Eaton's," the Tivoli Theatre (a cinema), and the

"Mulcaster, interview, 14 June 1993.

"Art Show to be Opened Saturday," *Saskatoon Star Phoenix* c. April 1940-43.

"Swanson, Hurley.

"Heath, Brunst 6.

"Norman MacKenzie Art Gallery and Regina Public Library, *Saskatchewan Art and Artists* (Regina: Norman MacKenzie Art Gallery, 1971) 44.

"Swanson, Hurley 61-2.

"Swanson, Hurley 58.

"Gordon W. Snelgrove, "Coast to Coast in Art: Saskatoon," *Maritime Art* 2.2 (Oct.-Nov. 1941): 25.

University.' An important opportunity for exposure was the phenomenon of the large annual juried (and sometimes non-juried) exhibitions held in major Canadian cities.' These shows included those mounted by the Manitoba Society of Artists in Winnipeg, the Montreal Museum of Fine Arts Spring Exhibition, the annual exhibition of the Royal Canadian Academy of Arts (in Montreal or Toronto); and exhibitions in Toronto by the Ontario Society of Artists, the Canadian Society of Painters in Watercolour and the Canadian Painter-Etchers and Engravers Society.¹⁰ Work by Mulcaster appeared in several of these shows including that of the Canadian Society of Painters in Watercolour in c. 1946, the Canadian Painter-Etchers and Engravers Society in

¹⁰Gordon W. Snelgrove, "Coast to Coast in Art: Prairie Provinces," *Maritime Art* 3.4 (Feb.-March 1943): 89-90.

¹¹Mulcaster, letter to Lindner, c.1938-9, Cecil.

Mulcaster, letter to Lindner, 15 Nov. 1938, Cecil.

Ernest Lindner, letter to Mulcaster, 7 Feb. 1943, Saskatoon.

R.S. Lambert, "Is There Unrecognized Talent?" *Saturday Night* 58.32 (17 April 1943): 2.

"His First Summer," *Saskatoon Star Phoenix* c. 1943.

"Four Local Painters' Work Hung in Toronto," *Saskatoon Star Phoenix* c. 1946.

¹²"Dry Cleaner's Dyer, Who Began with Tooth Brushes and Berry Juice, and Unemployed Laborer, Among Newly Recognized Saskatoon Artists," *Saskatoon Star Phoenix* c. 1938.

¹³N.M. [Wynona Mulcaster], "Lindner's Winter Pictures of Fairy Island Shown at Montreal by Royal Canadian Academy of Arts," *Saskatoon Star Phoenix* 1 Dec. 1939.

¹⁴J.F.C. Wright, "Made Colors for Painting of Beet Juice and Berries," *Toronto Star* 30 April 1938.

"Dry Cleaner's Dyer."

1943, and the Canadian Exhibition of Wartime Art both in Toronto in 1943.⁴¹ The group that met on Saturday nights was excited when any of its members had work accepted⁴² and this honour was usually recorded in the *Saskatoon Star Phoenix*.

The contribution Lindner made to the arts of his city during the thirties and forties was not limited to the encouragement he gave to his fellow artists at his Saturday Nights. He reorganized the existing Saskatoon Art Association in the early thirties⁴³ and, under his leadership and that of his friends, it became a major force in the history of art in the city. Mulcaster did not live in Saskatoon until 1945, but she sent work to the Association for its annual group shows. There were two such shows each year: the open Fall Exhibition that began in 1935,⁴⁴ and the juried Spring Exhibition, in 1937.⁴⁵ These exhibitions were held in the Public Library (1935),⁴⁶ then

⁴¹"Four Local Painters," "Unrecognized Talent," "His First Summer."

"Miss Mulcaster Appointed Art Instructor at Normal," *Prince Albert Daily Herald* c. May-Dec. 1943.

⁴²Mulcaster, letter to Lindners, 23 March 1938, Cecil.

⁴³Moppett, Saunders 11.

⁴⁴J.S. [Jean Swanson], "At the Art Centre; Saskatoon Fall Show," *Saskatoon Star Phoenix* c. Oct.-Nov. 1950.

⁴⁵"Saskatoon Spring Show Open," *Saskatoon Star Phoenix* c. April 1939.

⁴⁶J.S., "At the Art Centre; Saskatoon Fall Show."

in the Connaught Building (1939),⁴¹ and later still in the auditorium or third floor of the Hudson Bay Company (1940-1943).⁴² As early as 1940, the Association sent these exhibitions or selections from them to other cities in the West.⁴³ Even though Mulcaster lived outside the city during those years, she sent work for inclusion in these shows.⁴⁴

The shows of the late thirties and early forties featured openings with distinguished guest speakers, including Arthur Lismer,⁴⁵ and were marked by increasing size and an increasing number of entrants from other parts of the province, and from the other Prairie Provinces. Newspaper articles announcing and reviewing the shows opined that they demonstrated high standards (even compared to touring exhibitions from the East), that the shows had become the most important in Western Canada, and that Saskatoon was becoming the visual art centre of the Prairie Provinces. The articles also noted the Association's

⁴¹"Saskatoon Spring Art Show Open."

⁴²"Spring Art Show Opens Saturday," *Saskatoon Star Phoenix* 16 April 1942.

"Contributions of Newcomers Add to Pleasure of Art Show Here," *Saskatoon Star Phoenix* c. Nov. 1942.

"Art Exhibit Draws Public," *Saskatoon Star Phoenix* 24 April 1942.

⁴³Heath, *Uprooted* 73-4.

⁴⁴"Art Exhibit Draws Public."

Jean Swanson, "Saskatoon Art Association Fall Show Now on Display," *Saskatoon Star Phoenix* c. Nov. 1942: 3, 6.

⁴⁵"Art Show to be Opened Saturday."

ambition to send selections from such shows to central Canada in order to give Western artists more exposure than was allowed by the entry limits of the large annual exhibitions in Ontario and Quebec.⁵²

An important factor in the success of the Art Association was the interest the *Saskatoon Star Phoenix* took in its activities. Jean Swanson, who began covering art for the *Star Phoenix* in 1942, was the probable author of most of the anonymous articles on art in the *Star Phoenix* during the 1940s and 1950s. In her reviews during the forties, she never commented unfavourably on individual artists, and even made a point of naming all the entrants to encourage their efforts.⁵³

Successive mayors of Saskatoon from 1935 to 1945 voiced hopes and sentiments like those noted above in their speeches at the openings of these exhibitions. In 1942, for example, Mayor S.N. MacEachern stated his intention to build a civic centre that would include an art gallery. His successor, Mayor A.W. MacPherson, a friend of Lindner's, announced in 1944 that the city would build a community centre to be devoted specifically to the arts and that such a project would be necessary for post-war employment.⁵⁴

⁵²"Art Show to be Opened Saturday."

⁵³J.S., "At the Art Centre; Saskatoon Fall Show,"

⁵⁴"Saskatoon Becoming Art Centre for Entire Region," *Saskatoon Star Phoenix* 20 April 1942.

"Now on Display," *Saskatoon Star Phoenix* c. 1944.

Also in 1944, MacPherson helped the Association select an inexpensive, appropriate space for a temporary art centre. He arranged for a City Council grant allowing the Association to join with the Camera Club and the Archaeological Society in opening the Saskatoon Art Centre on the second floor of the Standard Trust Building.⁵⁵ It was an interim measure,⁵⁶ but was nevertheless the only community art centre in the country at that time, and a model for other communities.⁵⁷ The Art Centre had four hundred associate members,⁵⁸ and attracted ten thousand visitors in its first year.⁵⁹ The Association was able to house and expand its art classes and demonstrations for adults and children,⁶⁰ was able to hold one- and two-person shows,⁶¹ and exhibitions were circulated to rural communities, and exchanged with other Western cities.⁶²

⁵⁵Heath, *Uprooted* 74.

⁵⁶Swanson, *Hurley* 79.

⁵⁷Heath, *Uprooted* 81.

⁵⁸Swanson, "Art in Saskatchewan" 120.

⁵⁹Heath, *Uprooted* 74-5.

⁶⁰*Saskatoon Art Centre* [notice to members with schedule of upcoming demonstrations of techniques (Saskatoon: Saskatoon Art Centre, n.d.)].

⁶¹Jean Swanson, "Lindner's One Man Show," *Saskatoon Star Phoenix* 13 June 1946: 3, 5.

⁶²Swanson, *Hurley* 79-80. Heath, *Brunst* 6.

"Influence of Art Centre, With Its Travelling Shows Seen in Spring Exhibition," *Saskatoon Star Phoenix* 14 May 1945.

The small size of the city was a factor in the Saskatoon Art Association achieving the first community art centre in Canada. Regina was larger, having in 1941 a population of 58,245 and in 1946 of 60,246, compared to Saskatoon's 43,027 and 46,028 respectively."³ Saskatoon had one art society compared to Regina's four. This led to more cooperation in the smaller city, as the artists' efforts were less dispersed and competitive."⁴ Additionally, a city the size of Saskatoon had too small an elite to support the arts in any meaningful way, so the Association was forced to reach out to the community as a whole.

The Saskatoon Art Association was not the only case in Canada in which artists organized in the hope of making a place for themselves in society during this ten year span. An important central Canadian example was the Contemporary Arts Society in Montreal which formed in 1939."⁵ The scope of organizational activity in the visual arts would expand to the national level at the 1941 Kingston Conference for the Arts. The question of the artist's place in society was

³"Canada, Dominion Bureau of Statistics, General Statistics Branch, *The Canada Year Book; 1948-49* (Ottawa: King's Printer, 1949) 144.

⁴Climmer 20-2.

Swanson, "Art in Saskatchewan" 121.

⁵"Dennis Reid, *A Concise History of Canadian Painting*, 2nd ed. (Toronto: Oxford U P, 1988) 212.

one of the principal issues of the conference" (at which Lindner was one of four Saskatchewan delegates"). The Conference speakers gave addresses on the need to encourage institutional support for the arts, and voiced a wish to see the arts reintegrated with society. The need for post-war reconstruction was anticipated as an imminent opportunity that Canadian artists must seize by creating a lobby. The American federal public works programs of the thirties, with their numerous art commissions and community art centres, were regarded as models for arts support in this country."¹ It was felt that peace would bring demands for social change,"² and that art was something that could improve the quality of life of the greater population,³ but that contemporary society wasted a great potential resource in its artists. The artist could win back the societal support he had known in previous eras. The modern interest in folk and "primitive" art was a symptom of nostalgia for cultures

¹Michael Bell, "The Welfare of Art in Canada," *The Kingston Conference Proceedings* (1941; Kingston: Agnes Etherington Art Centre, 1991) vii.

²Heath, *Uprooted* 75-7.

³Walter Abell, "Art and Democracy," *Maritime Art* 2.2 (Oct.-Nov. 1941): 8-10.

⁴Thomas Hart Benton, "The Artist and the War," *Maritime Art* 2.2 (Oct.-Nov. 1941): 7.
Abell, "Democracy" 9.

⁵John Alford, "The Artist and Society," *Maritime Art* 2.2 (Oct.-Nov. 1941): 13.

in which art had been integrated with society."¹

The Federation of Canadian Artists was created at the Kingston Conference to organize efforts to improve the situation of the visual arts in this country. Lindner became actively involved, as the Western Representative and Vice-President.¹² The Saskatoon Art Association became the Northern Saskatchewan branch of the F.C.A.¹³ Saskatchewan, despite its small population, had the fourth-largest F.C.A. membership in the country.¹⁴ Lindner was the Saskatchewan representative at the Edmonton conference, of Western branches of the F.C.A., convened to start the "Western Canadian Art Circuit." The circuit facilitated the circulation between Western cities of exhibitions originating both in the West and at the National Gallery. The S.A.C. became a venue of the circuit.¹⁵

¹²Edward Rowan, "American Renaissance," *Maritime Art* 2.2 (Oct.-Nov. 1941): 15-17.

Walter Abell, "Conference of Canadian Artists; an Editorial," *Maritime Art* 2.2 (Oct.-Nov. 1941): 3-4.

Abell, "Democracy" 8-10.

¹³Heath, *Uprooted* 75-7.

¹⁴Swanson, *Hurley* 79.

"Straw Vote Favours Art Group Becoming Branch of F.C.A.," *Saskatoon Star Phoenix* c. 1944.

¹⁵Heath, *Uprooted* 80-1.

¹⁶Swanson, *Hurley* 80, Heath, *Uprooted* 73-4.

"Three Exhibits, Each of Distinct Merit, At Art Centre," *Saskatoon Star Phoenix* c. Nov. 1944-5.

Maria Tippett, *Making Culture; English Canadian Institutions and the Arts before the Massey Commission* (Toronto: U of Toronto P, 1990) 167.

An indication of the difference that the Saskatoon Art Centre and the Western Canadian Art Circuit made to Saskatoon lies in the annual reports of the National Gallery of Canada. During the 1939 - 1940 season, only two of its exhibitions appeared in Saskatchewan, both in Regina. During the 1944 - 1945 season, however, ten of these shows appeared at the Saskatoon Art Centre alone. These ten were typical of the shows that appeared during the early years of the Centre. They mainly consisted of travelling exhibitions of national arts groups including the Canadian Group of Painters, the Canadian Society of Painters in Water Colour, the Canadian Society of Graphic Art and the Royal Canadian Academy. Also common were exhibitions of war art."⁶

Mulcaster has said that the F.C.A. gave to artists in Saskatoon the "feeling that we were connected with the rest of Canada, that we weren't just an island in isolation in the Prairies."⁷

Much of what the Federation hoped to accomplish was in fact being achieved in Saskatoon. Lawren Harris, the first President of the F.C.A., stopped in Saskatchewan on a cross-country tour he took in 1944 to promote the F.C.A.'s aims.

⁶National Gallery of Canada, *Annual Report of the Board of Trustees for the Fiscal Year 1939-1940* (Ottawa: J.O. Patenaude, I.S.O., King's Printer, 1941) 9.

Canada, National Gallery of Canada, *Annual Report of the Board of Trustees for the Fiscal Year 1944-1945* (Ottawa: J.O. Patenaude, I.S.O., King's Printer, 1946) 10-14.

⁷Mulcaster, interview, 17 June 1993.

He gave speeches¹⁸ and met with local and provincial officials, seeking support for the F.C.A.'s brief to Parliament proposing (among other things¹⁹), that the House of Commons Reconstruction committee consider the creation of a network of community art centres across the country. The newly-elected Co-operative Commonwealth Federation government in Saskatchewan was receptive and offered support for Harris's aims.²⁰ Harris was impressed by the Saskatoon City Council's intention to build a permanent art centre after the War without depending on federal or provincial money.²¹ A local committee towards this end was formed during his visit.²²

Mulcaster worked on behalf of the Federation in Prince Albert, Regina and Saskatoon in turn, and held various positions in the Federation over the years.²³ She would become Secretary of the Saskatchewan Region of the

¹⁸"Lawren Harris Presents the Case for the Arts," *Saskatoon Star Phoenix* 2 Dec. 1944: 3.

¹⁹Tippett 172-173.

²⁰Swanson, *Hurley* 80-2.

²¹Heath, *Uprooted* 80-1.

²²"Saskatoon Art Centre Opens," *Saskatoon Star Phoenix* c. March-April 1944.

Jean Swanson, "Saskatoon Art Association Fall Show Now on Display," *Saskatoon Star Phoenix* c. Nov. 1944: 3, 6.

²³Mulcaster, interview, 17 June 1993.

Mulcaster, letter to Lindners, c. 1944, Prince Albert.

Federation in 1946,⁸⁴ and Chairman of the Region in 1947."

While Mulcaster taught in rural and Prince Albert schools for most of the decade 1935 to 1945, her organizational activities were myriad. In 1936 she attempted to bring Lindner back to Prince Albert for more art classes,⁸⁵ and at Murray Point she was Secretary of the Student Council.⁸⁶ In Prince Albert, she collected signatures in 1942 for an F.C.A. petition urging the Prime Minister to include artists in post-war reconstruction.⁸⁷ Mulcaster wrote to Montreal art critic Robert Ayre to ask him to visit Saskatoon and speak at the opening banquet of the 1943 exhibition of Lawren Harris's abstract work that Lindner had organized for Saskatoon.⁸⁸

She was determined to encourage an interest in art in these communities. She held "Saturday Nights," based on

⁸⁴*First Annual Exhibition; At the Saskatoon Art Centre; May 6th to May 19th* ([Saskatoon:] Federation of Canadian Artists, Saskatchewan Region [1946]) n. pag.

⁸⁵"Miss W.C. Mulcaster," *Saskatoon Star Phoenix* c. 1947.

Mulcaster, Wynona, information form, artist's files, National Gallery of Canada, Ottawa.

⁸⁶Mulcaster, letter to Lindner, c. 1936, Prince Albert. Lindner, letter to Mulcaster, 22 Feb. 1936, Saskatoon.

⁸⁷[Mulcaster,] "Students Use Every Means."

⁸⁸Lindner, letter to Mulcaster, 10 June 1942, Saskatoon.

⁸⁹Lindner, letter to Mulcaster, 7 February 1943, Saskatoon.

Mulcaster, letter to Lindner, c. 1943, Prince Albert.
Mulcaster, letter to Lindners, c. 1943, Prince Albert.

those organized by Lindner in Saskatoon."⁹ She organized local sketch clubs for adults and children and held evening sketch classes for adults, appealing to the local University Women's Club for money for supplies."¹ She enlisted the support of the University Women's Club and the Arts and Crafts Club for local exhibitions of contemporary Saskatchewan art. Lindner sent these to Prince Albert, where she mounted them in empty stores, and gave talks on the contemporary art in Saskatchewan."² She also arranged with Snelgrove to obtain circulating exhibitions for Prince Albert."³ She borrowed art books from the Lindners (and asked the local library to order some of them"⁴), and back issues of *The Studio* and *The Artist* from acquaintances in

⁹⁰Mulcaster, letter to Bodil Lindner, c. 1943, Prince Albert.

⁹¹Mulcaster, letter to Lindner, c. 1941, Prince Albert.

⁹²Mulcaster, letter to Lindners, c. 1939, Prince Albert.

Mulcaster, letter to Lindners, c. 1941-2, Prince Albert.

Mulcaster, letter to Lindners, c. 1942, Prince Albert.

Mulcaster, letter to Lindners, c. 1943, Prince Albert.

Mulcaster, letter to Lindner, 9 June 1942, Prince Albert.

"Saskatchewan Artist's Work Shown at Arts and Crafts Club Meeting," *Prince Albert Daily Herald* c. 1941

⁹³Mulcaster, letter to Lindner, c. 1941, Prince Albert.

⁹⁴Mulcaster, letter to Lindner, c. 1941, Prince Albert.

Mulcaster, letter to Bodil Lindner, c. 1943, Prince Albert.

Prince Albert."⁸⁸ She asked Lindner and Robert Ayre (at the 1943 Harris show) for recommendations for magazines on contemporary art."⁸⁹ She and her students created an art scrapbook⁹⁰ that probably included the *New York Times* articles on art that Lindner sent to her."⁹¹ In another instance, Lindner obtained information from Harris on how Mulcaster could order transcripts of Harris's radio talks on art."⁹² Following her move to Saskatoon in 1945 she held different positions in the Saskatoon Art Association over the years (see Chapter V).

But if this has been an overview of the economic and institutional history of the arts in Saskatoon from 1935 to 1945, what was the nature of the art produced in these circumstances? The Group of Seven's tireless promotion of itself as a truly Canadian art movement,¹⁰⁰ and its sanction by National Gallery patronage, meant that it remained the dominant school of painting in English Canada in the mid

⁸⁸Mulcaster, letter to Bodil Lindner, c. 1943, Prince Albert.

⁸⁹Mulcaster, letter to Lindner, c. 1943, Prince Albert.

⁹⁰Mulcaster, letter to Bodil Lindner, c. 1943, Prince Albert.

⁹¹Mulcaster, letter to Lindner, 3 October 1941 or 1942, Prince Albert.

⁹²Lindner, letter to Mulcaster, 2 May 1943, Saskatoon.

¹⁰⁰Mary Vipond, "The Nationalist Network: English Canada's Intellectuals and Artists in the 1920s," *Interpreting Canada's Past: After Confederation*, ed. J.M. Bumsted (Toronto: Oxford UP, 1986) 274.

thirties. This was true despite the fact that the Group had been replaced by the larger Canadian Group of Painters in 1933, and several of its members had moved away from the work they produced during the Group's early years. No former members of the Group taught in Saskatchewan, but many of the landscape works visible in installation photos of one of the Association's annual spring exhibitions from 1940 to 1943 have compositions derivative of the Group's paintings."

However, the stylistic influence of the Group of Seven was not the only factor at work in this art milieu. Where subject matter and media are concerned we can learn something about the art exhibited in these years by the Art Association from the catalogue of the Sixth Annual Spring Exhibition of the Saskatoon Art Association held in 1942. The media represented in this exhibition were determined by factors of cost, time and local training. The overwhelming majority of the show's paintings were watercolours and, save for a few etchings from Regina, all the prints were linocuts." The linocut technique was taught through pamphlets distributed by the Association, and through

"Art Show to be Opened Saturday."

Dan Ring, *From Regionalism to Abstraction; Mashel Teitelbaum and Saskatchewan Art in the 1940s* (Saskatoon: Mendel Art Gallery, 1991) 4.

(photo incorrectly captioned in above catalogue as S.A.C in Standard Trust Building.)

Sixth Annual Spring Exhibition; April 18th - 28th, 1942 ([Saskatoon: Art Association of Saskatoon, 1942) n.pag.

demonstrations.⁷ Living at some distance from Saskatoon, Mulcaster obtained information on the linocut technique from correspondence with Lindner.⁸

Many titles of works in the 1942 Spring Exhibition catalogue suggest specifically regional subjects, whether landscape (*Prairie Nocturn* (sic), *Muskeg*, *The Coulee*), or scenes of industry and agriculture (*Coal Dock*, *Ice Harvest*, *Noonhour*, *Gravel Pit*, *Hoeing Corn*). Most of the art produced by Saskatoon artists in those years was landscape, and thus inevitably, if selectively, regional. Though the American Regionalist School was known in Canada, the use of regional subjects, particularly scenes from industry and agriculture was common in both countries during this period. This can be seen in the work of Carl Schaefer (b. 1903) during the thirties.⁹ It is necessary to distinguish between these Saskatoon artists and the American Regionalist movement. The bias against European modernism associated with the latter¹⁰ cannot be inferred in the case of the former. The use of regional subjects by Saskatoon artists from 1935 to 1945, did not preclude an interest in European

⁷Moppett, *Saunders* 7.

⁸Lindner, letter to Mulcaster, 7 October 1941, Saskatoon.

⁹Christine Boyanoski, *Permeable Border; Art of Canada and the United State: 1920 - 1940* (Toronto: Art Gallery of Ontario, 1989) 55-56.

¹⁰Ring, *Regionalism* 6; Benton 7.

modernism.

Some of the paintings done by Saskatoon artists from 1935 to 1945 can be categorized as Social Realist, as the 1942 catalogue titles show, in that they illustrate symptoms of the economic and climactic disaster of the Prairies in the thirties. Examples are Pragnell's watercolour of relief workers of about 1935,¹⁰¹ Mulcaster's *The Earth Pays*, called "a grim sketch of an abandoned prairie farm" in a 1943 review, and Horace Parker's entry in the same show: *Spring and Erosion*.¹⁰²

Lindner's *Prairie City in 1941* was regionalist and realist in its subject: the effects of the War on a Prairie city. The provenance of this work sheds light on corporate art collecting of the period and the dissemination of taste. It was purchased for *Contemporary Art of the Western Hemisphere*, a touring exhibition of 1941 and 1942, created by the International Business Machines Corporation. As can be seen in reproductions in this show's catalogue, which Mulcaster borrowed from Lindner,¹⁰³ most of the works showed the impact of American Regionalism or Social Realism. All were representational, with the most abstract being a

¹⁰¹ Ring, *Regionalism* 8.

¹⁰² "His First Summer." Lambert 2.

¹⁰³ Mulcaster, letter to Lindner, c. 1941-2, Prince Albert.

Mulcaster, letter to Lindner, c. 1942, Prince Albert.

picture by Georgia O'Keeffe.¹¹⁰

Artists in Saskatoon during this period were aware of the international mural movement of the period between the wars. Mulcaster, for example, read a book on Mexican muralist Diego Rivera (1886-1957) in about 1944.¹¹¹ There was a heavy emphasis on the numerous mural commissions of the American public works programs of the thirties at the Kingston Conference.¹¹² However, there were few mural commissions in Saskatchewan because drought and depression meant a decline in construction, and Canada did not have public works programs like those existing in the United States.

Mulcaster worked mainly in watercolour in her first ten years as an artist (1935 to 1945), though by the end of 1941 she was also working in oils.¹¹³ Among her earliest pieces were watercolour landscapes of rolling grassland, often with a few trees. These pictures are usually simple and open in composition, using minimal brushwork to communicate an immense sky. In other watercolour landscapes by Mulcaster in those years, elements are repeated, creating a sense of

¹¹⁰International Business Machines Corporation, *Contemporary Art in the Western Hemisphere* (printed in Canada: International Business Machines Corporation, 1941) n.pag.

¹¹¹Mulcaster, letter to Lindners, c. 1944, Regina.

¹¹²Rowan 15-17.

¹¹³Mulcaster, letter to Lindner, c. 1941, Prince Albert.

rhythm.¹¹⁴ In this she may have been influenced by Lindner. The use of rhythm and pattern were noted in his detailed explorations of dense forest.¹¹⁵ Jean Swanson attributed these traits to his Austrian and decorative art and design background.¹¹⁶ However, it must be noted that rhythm was a device used by other Canadian artists during this period, including A.Y. Jackson.

When we move to the work produced during Mulcaster's second decade as an artist, we encounter the body of work that evidences some German Expressionist influence. In Gordon Snelgrove's lectures in art history at the Summer Art School at Emma Lake, Renaissance art had appealed less to Mulcaster than Impressionism and Expressionism.¹¹⁷ Mulcaster could see an example of the work of German Expressionist Franz Marc in the collection of Frederick Mendel, a businessman who had lived in various European countries, before he emigrated to Canada with his family, settling in Saskatoon in 1939. Mendel allowed local artists access to his collection, in which they had the advantage, unique in the province during the forties, of first-hand exposure to

¹¹⁴Mulcaster, untitled (red and green landscape), 1930s, watercolour, 9" x 11 1/2", Art Placement, Saskatoon.

¹¹⁵Swanson, "Art in Saskatchewan" 122.

¹¹⁶Swanson, "Lindner's One Man Show."

¹¹⁷Wynona Mulcaster, interview, 14 June 1993, San Miguel.

the works of many important modern artists.^{11b} Mendel's picture by Marc was *Pigs* (c. 1912) (fig. 1), an oil on canvas, that would be reproduced in later catalogues of the Mendel collection and which Mendel purchased in 1942 from Max Stern of the Dominion Art Gallery in Montreal.^{11c}

However, as Marc's was not the only painting in this varied collection of earlier modern European and Canadian art, this does not explain the similarities between Mulcaster's work and that of Marc.

No mention of Marc has been found in Mulcaster's correspondence or in articles she wrote. However, we find mention of him in certain books and essays that she read between 1935 and 1955. If we look at the context of references to Marc in these texts we can begin to understand the appeal of his work to her. The texts on art that mention Marc overlap thematically, and in one case, even in authorship, with some of the first writings of the Child Art Movement that Mulcaster would read (and which will be reviewed in Chapter IV). When we have briefly reviewed these works, we will be able to infer that both groups lent credence to one another.

^{11b}Matthew Teitelbaum, *The Mendel Art Gallery; Twenty Five Years of Collecting* (Saskatoon: Mendel Art Gallery, 1989) 9-10.

^{11c}Mendel Art Gallery, *Mendel Collection Opening Exhibition; October 16 to November 13, 1964* (Saskatoon: Mendel Art Gallery, 1964).

Frederick S. Mendel, *The Book and Life of a Little Man* (Toronto: MacMillan, 1972) 134.

Mendel's collection was formally exhibited at the Saskatoon Art Centre in 1949.¹²⁰ The catalogue of this exhibition lists Marc, but does not name or reproduce the Marc picture in the exhibition. In 1949, Mulcaster was living in the city and was actively involved with the Saskatoon Art Association, which operated the Centre,¹²¹ and can be assumed to have some familiarity with the two books quoted in the catalogue of the exhibition of the Mendel collection. These were *A World History of Art* (1937) by Sheldon Cheney, and *Modern German Art* (1938) by Peter Thoene. In a letter to Ernest Lindner of c. 1941, Mulcaster refers to having borrowed Cheney's book from Lindner, and states that she meant to have the Prince Albert Library order a copy of it.¹²² Today she says that she found it a good introduction to art history.¹²³ The book contains a

¹²⁰*The Mendel Collection* (Saskatoon: the Saskatoon Art Centre, 1949) n.pag.

¹²¹ The catalogue of this exhibition lists works representing European artists: Camille Pissarro (1830-1903), Maurice Vlaminck (1876-1958), George Grosz (1893-1959), Lionel Feininger (1871-1956), Otto Dix (1891-1969), and Franz Marc; artists from other Canadian cities: Emily Carr (1871-1945), A.Y. Jackson (1882-1974), J.E.H. MacDonald (1873-1932), Louis Muhlstock (b. 1904), Goodridge Roberts (1904-1974), Stanley Cosgrove (b. 1911); and local artists: Antonia Eastman (1886-1972), MacGregor Hone (b. 1920), Robert Hurley (1894-1980), Ernest and Bodil Lindner, William Perehudoff (b. 1919), George Swinton (b. 1917), Mashel Teitelbaum (1921-1985), and Mulcaster.

¹²²Mulcaster, letter to Lindner, c. 1941.

¹²³Mulcaster, personal conversation, 15 June, 1993, San Miguel. Conversations of 13, 17 June 1993 held in San Miguel de Allende, Mexico.

reproduction of a painting by Franz Marc, *The Three Horses*,¹⁶⁴ whose subject -- if not yet its style -- might naturally have drawn the attention of an artist involved in riding, training, showing, and trading horses.

Some of the values and themes of *A World History of Art* merit review here because they also occur in other texts that Mulcaster read between 1935 and 1955, and therefore formed part of the theoretical context in which she produced art. The values Cheney brings to his judgement of the art of different periods and cultures are neatly listed when he writes that the modern interest in primitive art was part of a revival of appreciation of the importance of "intuitional, abstract and emotional expression in art."¹⁶⁵ Cheney likens the primitive to the child in what he considers to be their instinctive, uninhibited understanding of form.¹⁶⁶ Where the modern era is concerned, Cheney uses the term "Expressionism" literally and inclusively to denote all art since the Impressionists that "throws emphasis back upon expression as against imitation whether narrative or illustrative."¹⁶⁷ Art is a question of perception, as well as expression, for the artist was one whose heightened

¹⁶⁴Sheldon Cheney, *A World History of Art* (Toronto: MacMillan, 1937) 898.

¹⁶⁵Cheney 8, 14-5.

¹⁶⁶Cheney 5.

¹⁶⁷Cheney 861.

perception allowed him to see more than others "in (or beneath) the object."¹²⁸

Cheney's formalist bias is evident in the criteria he brings to art in this survey. The qualities he seeks in a work of art are found not in the subject of the work of art, but in the work itself: rhythm, plastic values and organization. Many of the formal qualities that he sought in a work of art can be found in the works by Wynona Mulcaster that exhibit the stylistic influence of Franz Marc. These works were executed within the decade and a half following her reading of Cheney. For these reasons it is appropriate to consider Mulcaster's work in the context of Cheney's *A World History of Art*. Her works of the late thirties and early forties consist mainly of landscapes, but during the late forties she found her subjects in the foreground of rural life. She did some figure work but never to a great extent.¹²⁹ *A World History of Art* is quoted on Marc in the catalogue of the 1949 exhibition of Mendel's collection at the Saskatoon Art Centre. What this passage says about Marc, could be applied to Mulcaster during those years: "His later fame has been won through pictures in which the formal rhythms are clearly built around familiar animal forms."¹³⁰ For Mulcaster the familiar animal forms

¹²⁸Cheney 690.

¹²⁹Mulcaster, interview, 14 June 1993.

¹³⁰Cheney 897.

were usually pigs or horses. Some of the works cited below are undated, but can be placed securely within this decade on stylistic grounds. Mulcaster's pictures of pigs during these years show a growing tendency towards abstraction. Examples include two untitled, undated charcoals -- one of pigs feeding (fig. 3) and the other of two pigs;¹⁴¹ and *Pigs* (fig. 4), an oil on board. In these three pictures the fences of the pens do not form backgrounds and foregrounds subsidiary to, and receding from, the central figures of the animals. Rather their angular and geometric lines seem to deliberately enfold the animals, integrating the animals with the other parts of the picture. Much detail has been reduced, particularly in *Pigs* (fig. 4); there is a certain painterliness, and perspective seems deliberately distorted. The high horizon may have been suggested by *The Three Horses* reproduced in Cheney's book.

In the charcoal of pigs feeding (fig. 3), the pigs' profiles repeat, creating a rhythm on the picture plane. To Cheney an emphasis on the two-dimensional aspect of painting and drawing is one of the characteristics of modern art,¹⁴² and throughout his book, he invokes the words "rhythm" and "rhythmic" repeatedly and approvingly. A watercolour by

¹⁴¹Mulcaster, untitled [two pigs], n.d., charcoal on paper, 7" x 9", Art Placement, Saskatoon.

¹⁴²Cheney 862-863.

Mulcaster entitled *Bacon For Britain* (c. 1944) (fig. 2.),¹³³ though less abstracted than the above-mentioned works, also exhibits the use of rhythm. The influence of Marc may also be seen in the lines and composition of an untitled crayon drawing of this period of a horse in a forest.¹³⁴

The enfolding of space by the fences in the pictures that have already been discussed is paralleled in relatively more abstract works by Mulcaster in the late forties and early fifties. This can be seen in *Rhythm* (c. 1947). The contours of the horses are continuous with the curved lines of the larger composition.¹³⁵ *Composition #2*, a gouache (c. 1949) (fig. 5) is partly representational, but very abstracted and sculptural. The horse figures are recognizable as such, but the space they inhabit is abstract.¹³⁶ Though these two pictures do not resemble those of Marc in their paint application or in their degree of abstraction; there are some points of similarity. The relationships of the horse figures to each other and to surrounding parts of the pictures show a type of spatial

¹³³Mulcaster, *Bacon for Britain*, c. 1944, watercolour on paper, 13 ½" x 19 ½", Art Placement.

¹³⁴Mulcaster, untitled [horse in forest], n.d., crayon on paper, 4 ½" x 6", Art Placement.

¹³⁵J.S. [Jean Swanson], "At the Fall Art Show; Fall Art Exhibit Again Like Big Variety Show," *Saskatoon Star Phoenix* 21 Nov. 1947.

¹³⁶Jean Swanson, "Paintings by New Artists Praised," *Saskatoon Star Phoenix* 3 Dec. 1949: 3, 12.

conflation employed by Marc in many of his pictures, including *The Three Horses*. Such experiments with composition on Mulcaster's part may have been partially suggested by Cheney's use of such terms as "movement in the canvas,"¹³⁷ when he wrote on the use of line and colour in Modern painting in general.

Cheney's values and language may have predisposed Mulcaster to explorations along certain avenues, but it is important to note that Mulcaster was only one of the many artists who were strongly influenced by this widely-read survey, and that it could be only one of the influences on her. As other chapters in this thesis show, the two decades from 1935 to 1955 saw Mulcaster gain (and even make) increased contact with art and artists outside Saskatchewan. Her reading of books such as Cheney's can, however, be viewed as indicating an interest in modernism.

The catalogue of the 1949 exhibition of Mendel's collection also quoted *Modern German Art* (1938) by Peter Thoene (the German art critic Oto Bihalji-Merin, b. 1904,) which advertised itself as "the only work in English on the subject."¹³⁸ Thoene's book viewed modernism as the inevitable response of artists to humanity's changing needs as the accelerating pace of scientific discovery and

¹³⁷Cheney 863.

¹³⁸Peter Thoene [Oto Bihalji-Merin], *Modern German Art* (London: Pelican-Penguin, 1938) n.pag.

technological change led to increasing incertitude.¹³⁹ Art was a means of exploration that need not simulate nature because it is the means by which humankind came to *understand nature*, it was not nature *itself*.¹⁴⁰ This book suggests how some of the key underlying ideas of modernism could have reached Mulcaster by 1949, if not a decade earlier.

Thoene quoted Franz Marc's statement that he was working toward "interpreting the world through the soul of things, plants and animals, 'not as I regard them, but as they are (as they themselves regard the world and feel their being).'"¹⁴¹ This quote would also be used by Jean Swanson in her 1954 review of the first solo show by Mulcaster. Swanson's piece refers to Thoene's book, and likens one of Mulcaster's horse pictures to two by Franz Marc, reproduced in it. Swanson was a journalist supportive of that small milieu in this small city, and her familiarity with Thoene's *Modern German Art* suggests that it was known to others who cared about art in Saskatoon, at least by 1954, if not earlier. Mulcaster may well have drawn Swanson's attention to it. The catalogue of the Mendel collection was for an exhibition held at the Saskatoon Art Centre that was run by the Saskatoon Art Association, with which Mulcaster was

¹³⁹Thoene 47.

¹⁴⁰Thoene 62.

¹⁴¹Thoene 61.

involved in 1949. This supports the belief that Mulcaster may have been familiar with the two books quoted in it. Additionally, as a Pelican Special, *Modern German Art* was readily available through mail order from Penguin Books.

Mulcaster was not the only artist among her acquaintance to experiment with the abstract elements of painting. It is not known whether Ernest Lindner, Mulcaster's principal contact in the Saskatoon art milieu, was specifically interested in Expressionism. But he was one of the Saskatoon artists who experimented extensively with abstraction in those years. Lindner abstracted some of his paintings, during the late thirties and early forties to the point where they became completely non-representational (and similar in appearance to Lawren Harris's non-representational work).¹⁴² Stanley Brunst was more experimental than any other artist in Prairie Canada during the late thirties.¹⁴³ Mulcaster describes Brunst as having explored form, colour and space in the ordinary objects, buildings and landscape in his environment "to create moods and feelings and rhythms," and goes on to say that his was the "first really original abstract work I had seen."¹⁴⁴

Probably the Saskatoon artists most knowledgeable of

¹⁴²Ring, *Regionalism* 9.
Heath, *Uprooted* 92.

¹⁴³Heath, *Brunst* 4.

¹⁴⁴Mulcaster, interview, 17 June 1993.

European, and particularly German, modernism during the forties were Bart Pragnell and Eva Mendel Miller. Pragnell had studied at the Winnipeg School of Art from 1928 to 1932 and may have known (or known of) Fritz Brandtner who lived in Winnipeg at that time.¹³ Frederick Mendel's daughter Eva Mendel Miller (b. 1919) was an artist who had studied under Georg Grosz (1893-1959) and Hans Hofmann (1880-1966) in New York in 1939.¹⁴ In Saskatoon she became a part of Lindner's Saturday night circle.¹⁵

Mulcaster's social and institutional context have been outlined here to demonstrate that she and other artists she knew in that period made the most of the resources and contacts they could find in an unprosperous time and unpopulous place. If their knowledge of contemporary art was not comprehensive, they were nevertheless, outward-looking. The limitations imposed on Mulcaster's access to information about art would determine which texts would reach her. In this way, this chapter forms an important background to Chapter IV, which will examine some of the books she read, and the ideas to which she was exposed.

¹³ George Moppett, *Bart Pragnell; A Retrospective* (Saskatoon: Mendel Art Gallery, 1990) 5, 8.

¹⁴ Ring, *Regionalism* 15.

¹⁵ Ernest Lindner, interview, Climer 19.

**Chapter IV: Mulcaster and the Child Art Movement:
1938-1955**

This chapter will look at Mulcaster as a figure in the international Child Art Movement. This is important in a thesis on the influence of German Expressionism on her art because of the relationship between modern art and this art education movement. We will see in the child art literature she read and in her activities a willingness to embrace modern concepts of art. She was eager to bring the new approach to art education to others and she increasingly gained more influence on education in Saskatchewan. After 1943 she no longer laboured in the rural obscurity first examined in Chapter II, but worked from a position of greater authority in her field. She became Director of Art at the Regina Normal School in 1944, and then, beginning in 1945, worked in the same capacity at the Saskatoon Normal School which became the Saskatoon Teachers' College in 1947. She remained there until the University of Saskatchewan absorbed the college in 1964, at which time she joined the University's art department.

In a recent interview, Mulcaster spoke of the continuing imposition of inappropriate standards on child art, and summed up what she views as the issues involved in it; most notably strictures imposed by adults on children

making art.¹ She also stresses - as she has done throughout her career - that an individual's conviction of her or his own inadequacy where art is concerned carries over from childhood. She related how in her first years of teaching at the Saskatoon Normal School, she had witnessed young men who had recently faced enemy fire "be just in a cold sweat in front of a piece of white paper."² Mulcaster blames this on schools that had played a debilitating role where a child's self-esteem was concerned.³ Such experiences motivated Mulcaster in her continuing struggle to gain acceptance for child art.

Mulcaster's work at the Normal School will be dealt with later in this chapter, but first the German Expressionist interest in child art must be explored in order to understand the Child Art Movement's roots in modernism. The German Expressionist interest in child art was, like their well-documented interest in what was then termed "Primitive" art, part of their belief in artistic renewal through regression.⁴ The German Expressionists

¹Mulcaster, personal interview, 20 June 1993, San Miguel. Interviews of 14, 17, 20 June 1993 personally conducted in San Miguel de Allende, Mexico. Audiotapes in possession of author.

²Mulcaster, interview, 20 June 1993.

³Mulcaster, interview, 20 June 1993.

⁴Donald E. Gordon, *Expressionism; Art and Idea* (New Haven and London: Yale UP, 1987) 25.

Franz Marc, "The 'Savages' of Germany," *The Blaue Reiter Almanach*, 1912, eds. and comps. Wassily Kandinsky and

collected child art (Gabriel M \ddot{u} nter;⁵ Paul Klee, 1879-1940"), it was an influence on their own art (M \ddot{u} nter; Wassily Kandinsky, 1899-1944;⁶ Klee⁷), examples of it were reproduced in the *Blaue Reiter Almanach* (1912),⁸ and there are references to it and discussions of it in their own writings. These writings view the child as creating without the inhibitions imposed on adult artists by the legacy of Classical and Renaissance art. This allowed the child access to what was essential in her or his emotional experience of the subject,¹⁰ rather than a preoccupation with external description. Form in child art was not an absolute external quality, but the instrument of content, and therefore determined by it. The directness of the link between form and content gave child art its striking power.¹¹ They believed that "the work of art...is

Franz Marc, ed. Klaus Lankheit, trans. Henning Faulkenstein, *New Documentary Edition* (Munich: Verlag, 1965; London: Thames and Hudson, 1974) 64.

Franz Marc, "Two Pictures," *Almanach* 69.

⁵Gordon 79-80.

⁶James Pierce Smith, *Paul Klee and Primitive Art*, Garland Ser.: Outstanding Dissertations in the Fine Arts (New York and London: Garland, 1976) 88.

⁷Gordon 79-80.

⁸Pierce 84.

⁹Kandinsky ed., *Almanach* 59, 89.

¹⁰August Macke, "Masks," *Almanach* 85.

¹¹Kandinsky, "Form," *Almanach* 175.

experienced as a process of formation, never as a product."¹³

Chapter III cited *Modern German Art* by Peter Thoene, a book Mulcaster probably read by 1949, and perhaps a decade earlier. The introduction to *Modern German Art* is by Herbert Read (1893-1968). If, as appears likely, Mulcaster obtained this widely-read and very influential book within a few years of its publication, its introduction by Herbert Read may have strengthened the impact of his later books and essays on her. These later writings were on the subject of child art, and are works that Mulcaster is either known to have read, or which she almost certainly did read. Read's own book *Art Now* (1933),¹⁴ offers ample opportunity to see that the Child Art Movement emerged from the context of modern art. However, Mulcaster is not known to have read *Art Now*, but probably did read *Modern German Art*. Read argues for a standard of art apart from the classical, and he singles out Franz Marc, Ernst Barlach and Emil Nolde as the artists who best realized an art authentic to the modern age.¹⁵

Read's writing definitely came to Mulcaster's attention

¹³Pierce 88.

¹⁴Herbert Read, *Art Now; an Introduction to the Theory of Modern Painting and Sculpture* (London: Faber and Faber, 1933;] New York: Harcourt, 1937) 93.

¹⁵Herbert Read, introduction, *Modern German Art*, by Peter Thoene [Oto Bihalji-Merin] (London: Pelican-Penguin, 1938) 11.

in 1942, in the form of a catalogue essay. Mulcaster arranged for two important exhibitions of British child art circulated by the National Gallery of Canada to travel to Prince Albert that year.¹⁴ The first was "Children's Drawings from the London County Council Schools." It contained 148 works and reached Prince Albert in February under the auspices of the Public Schools of Prince Albert. The second was "The British Council Exhibition of British Children's Drawings," with 200 works, shown in December under the auspices of the Prince Albert Collegiate Institute.¹⁵ Marion Richardson wrote the essay in the catalogue of the first of these shows, and read the essay in the catalogue to the second. The National Gallery sent Mulcaster the catalogues for both of these shows.¹⁶

The London County Council show had been touring in Canada since late 1939,¹⁷ and was probably based on the large, well-attended exhibition of art of the Council's

¹⁴Wynona Mulcaster, letter to H.O. McCurry, Director of the National Gallery of Canada, 3 Dec. 1941, Prince Albert. Archives of the National Gallery of Canada.

¹⁵Canada, National Gallery of Canada, *Annual Report of the Board of Trustees for the Fiscal Year 1942-1943* (Ottawa: King's Printer, 1944) 5-6.

¹⁶Wynona Mulcaster, letter to Ernest and Bodil Lindner, c. Dec. 1942, Prince Albert, Lindner Papers, Saskatchewan Archives Board, Saskatoon, Saskatchewan. All cited correspondence between Mulcaster and the Linderns is in the Lindner Papers..

¹⁷Canada, National Gallery of Canada, *Annual Report of the Board of Trustees for the Fiscal Year 1939-1940* (Ottawa: King's Printer, 1941) n.pag.

school children that Marion Richardson, the Inspector of Art for the London County Council, had organized in London in 1938.¹⁹ In Richardson's essay she wrote that child art was a useful way to a fundamental understanding of the nature of art, for art was "the expression of an illumined state of mind and not an attempt to catch a likeness." It was always a question of seeing, whether inwardly or outwardly, that allowed an individual to discern "in the world around him...relationships, order, harmony." Art in the classroom required commitment and discipline on the teacher's part to free her pupils' imagination.²⁰ Richardson had been invited to Canada to give a lecture tour to university summer schools in 1934, addressing student teachers and teachers.²¹ This tour was considered to have influenced curricula in many parts of Canada.²²

The British Council Exhibition catalogue was also sent to Mulcaster. It contained a forward by Herbert Read. His forward refers to a revolution in art education in Europe and the United States, where more time was now allotted to art in the primary grades, and where new principles and

¹⁹Marion Richardson, *Art and the Child* (1948; London: U of London, 1964) 78-82.

²⁰Marion Richardson, note, *Children's Drawings from the London County Council Schools*, by the National Gallery of Canada (Ottawa: National Gallery of Canada, 1939) 5.

²¹Richardson, *Child* 74-5.

²²Donald Soucy, *Approaches to Art Education; 1887-1987* (Halifax: Nova Scotia College of Art and Design, 1987) 10.

techniques were making inroads. He credits this to the growing appreciation of both "primitive" art and child art. Formerly the mistake was made of expecting and demanding from children results arising from adult "faculties of observation and analysis." Now, an environment must be created to allow the child to externalize "universal characteristics of the human psyche, as yet unspoilt by social conventions and academic prejudices."³³ The teacher's role was to suggest, not dictate. Read called the Austrian Franz Cizek (1865-1947)³⁴ the most important figure in the art education of children.³⁵ Read's 1943 book *Education Through Art*, which was to be influential on post-war art education, echoed the concerns set out in the catalogue: uninhibited creativity would lead to enhanced self-esteem, but if his creativity is suppressed, "man not

³³Herbert Read, foreword, *Exhibition of British Children's Drawings; Canada and the United States of America, 1941-1942, by the British Council* (London: British Council, 1941) 8.

³⁴Cizek was a Viennese Secessionist artist who operated an art school for children in Vienna from 1897 to 1938, which aroused much international interest, especially among British and American educators. He compared child art to primitive art, and stressed the seriousness of the teacher's role, the importance of taking the child seriously and regarded creativity as a process of self-realization.

Jo Alice Leeds, "Romanticism, the Avant-Garde, and the Early Modern Innovators in Arts Education," *Journal of Aesthetic Education* 19.3 (Fall 1955): 78-80.

Wilhelm Viola. *Child Art and Franz Cizek* (New York: John Day, 1936).

Wilhelm Viola. *Child Art*, 2nd. ed. (1942; Bickley, Kent: U of London P, 1945).

³⁵Read, *British* 11.

only turned against himself but against his fellows."¹⁶

As was seen in Chapter III, the Lindners were an important source for Mulcaster where information on art was concerned. This was as true for information on art education. Lindner made an effort to keep abreast of writing on art education, experimenting with different methods at the Technical College.¹⁷ He was also interested in art among children of the elementary grades, and started Saturday morning art classes for children, which his wife Bodil was to take over in subsequent years.¹⁸ As part of his efforts to educate himself as an art educator, Lindner took a correspondence course from Ralph N. Pearson's Design Workshop during the years when Mulcaster was in Prince Albert. The creative art approach proved not entirely suitable for Lindner's Technical Collegiate students, who were more inhibited and yet more technically proficient than younger children.¹⁹ Lindner probably wrote or told Mulcaster about the course; Pearson's ideas and language, as found in his book *The New Art Education* (1941) are echoed in Mulcaster's own writing and speeches on behalf of child art. Pearson believed that art must exist at every level of

¹⁶Herbert Read, *Education Through Art* 2nd ed. (1943; London: Faber and Faber, 1958) 201.

¹⁷Terrence Heath, *Uprooted; The Life and Art of Ernest Lindner* (Saskatoon: Fifth House, 1983) 58-61, 120-121.

¹⁸Heath, *Uprooted*, 61-62.

¹⁹Heath, *Uprooted* 59.

society, but that the relationship between art and the general population had been severed. Everyone had creative potential, but the "Old Art Education" stifled the creative impulse. A "New Art Education" was necessary because "creative art can transform the environment of many. It can refurnish the mind and the home. It can change dull routine to emotional excitement."¹⁰

At a 1939 exhibition of art by pupils of the Prince Albert and Shell Lake Inspectorates, organized by Mulcaster, Lindner gave an opening address. He explained that art was "an essential part of a preparation for living." Art was not about copying pretty calendar illustrations but had "become the means by which a child may express unspoiled and individual reactions to the life about him." Art was the subject in which the child:

...has a chance to develop his own individuality. He learns to become sensitive to color and shape, and so broadens his possibility for a rich life. Art, as a school subject, is a means to an end, and that end is a full enjoyment of life.¹¹

This 1939 speech by Lindner to parents, teachers, school officials and reporters thus contains ideas and language strikingly similar to some contained in books on art and child art reviewed in this chapter. Similarly, Lindner had spoken on the radio in 1937 in a talk entitled "No

¹⁰Ralph N. Pearson, *The New Art Education*, revised ed. (1941; New York: Harper and Brothers, 1953) xiv.

¹¹"School Art Exhibit Opens Saturday," *Prince Albert Daily Herald*, c. June 1939.

Civilization without Creative Art." He had argued that it was not enough simply to contribute in the fields of agriculture and industry; Saskatchewan must produce fine and applied arts:

Only if we do that, will we live a full life, will we truly appreciate the cultural accomplishments of other nations and other times and become a full member of the great nations of the world.³²

Lindner's views were reminiscent of those of Lawren Harris. Harris had an opportunity to express his opinions to Saskatoon artists in 1944. He was in the city as one stop on a lecture tour to raise support for the Canadian Federation of Artists' aim of creating a network of community art centres. Much of the speech, entitled "Democracy and the Arts,"³³ reflects ideas found in the texts surveyed in this chapter (as well as those discussed in Chapter III). He spoke of the social value of art, and the nature and value of creativity. Such a speech, given by a nationally famous artist and president of the Federation, probably reinforced Mulcaster's faith in the work she was doing as a teacher at the rural schools and in the message she was endeavouring to spread about art. Harris's view of art probably led him to take the question of child art seriously. Indeed, as Chapter II notes, Lawren Harris previously donated the use of one of his company's machine

³²Heath, *Uprooted* 100.

³³"Lawren Harris Presents the Case for the Arts," *The Saskatoon Star Phoenix* 2 Dec. 1944: 3.

sheds for the use of Mulcaster and her pupils as a studio. Lawren Harris had heard of Mulcaster's work with children, perhaps from Lindner, and asked her to show him some examples of it when he was in Saskatoon during an earlier trip across the country during these years. He examined the works in great detail and praised what she had accomplished with her pupils.¹⁴

In Saskatoon during the early 1940s, Bodil Lindner supervised Saturday morning children's art classes for the Saskatoon Art Association.¹⁵ While Mulcaster was teaching in Prince Albert (1941-43), Bodil Lindner loaned her *The Arts in the Classroom* (1940) by Natalie Robinson Cole. Mulcaster praised it and reported to Bodil Lindner that she was putting its systems into place in her work with her own pupils, with impressive results. Mulcaster loaned the book to other teachers, and asked her mother (probably on the library board, as her father had been) to request the Prince Albert library to order a copy.¹⁶ Of the literature on child art that Mulcaster read during the forties, this was the first with everyday classroom application, the "first book I read that gave me ideas of how to encourage

¹⁴Mulcaster, interview, 17 June 1993.

¹⁵"Miss Wynona Mulcaster Appointed Art Teacher at Normal School Here," *Saskatoon Star Phoenix* c. 1945.

¹⁶"Saskatoon Youth at the Art Centre," *Saskatoon Star Phoenix* 6 April 1946.

¹⁷Mulcaster, letter to Bodil Lindner, c. 1943.

children."³⁹ The book, which went through numerous printings, was designed as a classroom handbook for elementary school teachers. It was based on Cole's work with mostly poor, immigrant children in Los Angeles. It stresses practice, rather than theory, and emphasizes what art can do for the child rather than what the child can do for art. Art in the classroom will:

be the means through which a new rapport between teacher and children is established, that will help her in anything else she wants to do. It's a good way to get acquainted with the child mind and to learn to speak his language."⁴⁰

She cautions that "the teacher should remember that the growing process is more important than the end product - the child is more important than the picture."⁴¹ However, she appreciates the end product, compares it to the art of "Primitives," as had Cizek.⁴² Most of the book is given over to practical methods of bringing out the latent creativity in children, and the potential of various media.

Mulcaster moved to Saskatoon in 1945 to become art instructor at the Saskatoon Normal School. The same year she succeeded Bodil in directing the Saturday morning art classes for children, held by the Saskatoon Art Association.

³⁹Mulcaster, interview, 14 June 1993.

⁴⁰Natalie Robinson Cole, *The Arts in the Classroom* (New York: John Day, 1940) 23.

⁴¹Cole, *Classroom* 23.

⁴²Cole, *Classroom* 35.

Newspaper coverage of these classes and the Junior Art Shows that Mulcaster and the Association organized to display the children's work reported on Mulcaster's teaching philosophy; as Mulcaster told one reporter, the children's works were not "exercises in drawing" for accuracy, but "experience, emotional or physical, actual or imaginary, but all real." They were *creative art*, a concept which was not new, but which was slow to spread in the school system. An article on a Junior Show stated that each child was asked to choose which of her works was to be displayed, so that adult criteria were not a factor.⁴¹ Another article on the classes in those years reported that they were not to help the children "become artists but to help them become happy, well adjusted youngsters," and that the process was more important than the drawings and paintings that resulted.⁴²

During the years that Mulcaster was Art Instructor of the Normal School and later of the Teachers' College, she continued to speak to teachers and other interested individuals, as she had during her years in the rural schools. The lectures that she gave outside these institutions were among the most important contributions she was to make to the Child Art Movement. She travelled, addressing gatherings throughout the province on the subject

⁴¹"Saskatoon Youth at the Art Centre."

"Art Centre Walls are Gay with Children's Paintings," *Saskatoon Star Phoenix* c. April 1945-46.

⁴²"The Art Centre," *Saskatoon Star Phoenix* c. 1945-50.

of art education and the creative art approach. She also urged greater attention to art in the schools. She discussed the differing stages of creativity in children, useful teaching methods, the nature of modern art, and showed the work of pupils in her Saturday morning classes.⁴

Mulcaster also spread her message on the importance of creativity by writing articles on the subject. In "Your Child an Artist," published in the *Union Farmer* in 1951, she wrote that art education that brought out creativity provided the child not only with a means for personal expression, but also with tools for dealing with the modern world. Because international cooperation was so important in the nuclear age, new thought processes were necessary to facilitate it. She also contended that it was important that the child not face discouraging criticism or misunderstandings based on the expectations of adult art.⁵ A 1952 article, "Where Does Creative Art Fit In?," in the *Saskatchewan Bulletin* of the Saskatchewan Society for Education Through Art, contained some similar themes. It viewed creativity as making the individual a responsible

⁴ "Director of Art Guest Speaker," *Saskatoon Star Phoenix* c. 1948.

⁵ "Music Teachers Hear Talk on Creative Art and the Child," *Saskatoon Star Phoenix* 27 Jan. 1951.

"Would Throw Out Coloring Books," *Saskatoon Star Phoenix* c. 1945-55.

Mulcaster, interview, 17 June 1993.

⁶ Mulcaster, "Your Child - An Artist," *Union Farmer* Dec. 1951: 16-18.

member of society, and added that mere imitation could not help children to think, act, make decisions or express themselves well. Canada could do more to create a population capable of "understanding and cooperation" by giving greater emphasis to creative art in the school system, following the lead of some countries in a Europe devastated by war.'

The social benefit to child art was stressed in *Creative and Mental Growth* (1947), by the Austrian-born art educator Victor Lowenfeld (1903-1960), who had an Expressionist background.¹² This book was of great use to Mulcaster, who as the art instructor at the Saskatoon Normal School probably obtained a copy of this 1947 text in the few years following its publication. She says that it aided her in understanding creativity in children in terms of different developmental stages.¹³ Many have felt that this book "became the most influential art education textbook of the Post-War era."¹⁴ The book links improved education to

¹²Mulcaster, "Where Does Creative Art Fit In?" *Saskatchewan Bulletin* (Saskatchewan Society for Education Through Art) Oct. 1952. Rpt. in *Art Education; the Journal of the Society for Education Through Art* 17.1 (1989): 24-6.

¹³Arthur Efland, "Changing Views of Children's Artistic Development; Their Impact on Curriculum and Instruction," *The Arts, Human Development and Education*, ed. Elliot Eisner (Berkley: McCutcheon, 1976).

¹⁴Mulcaster, interview, 17 June 1993.

¹⁵Arthur Efland, *A History of Art Education; Intellectual and Social Currents in Teaching the Visual Arts* (New York: Teachers' College, 1990) 235.

wider social benefit. Lowenfeld felt that education was not serving society well, considering the increasing rates of mental illness and the continuing existence of bigotry despite higher standards of living. Clearly the mere acquisition of facts was not enough if the individual could not make use of them; the creativity and spiritual needs of the child had been too long neglected.⁴⁹

When Mulcaster first arrived at the Regina Normal School, she found little interest in art there. Two students had formed an art club, and were its only members. Mulcaster's efforts at spreading her own enthusiasm for art was successful, and by the time she left for Saskatoon after one year, the school's art club numbered fifty,⁵⁰ a measure of her ability to interest others in art. She found that her students at the Saskatoon Teachers' College also generally lacked confidence in their art at first, but she felt that their confidence increased dramatically over the course of the academic year.⁵¹ One of Mulcaster's methods for giving her Normal School Students experience and bolstering their confidence was to use them as assistants at the Saskatoon Art Centre's Saturday morning children's art

⁴⁹Victor Lowenfeld, *Creative and Mental Growth*, 3rd ed. (1947; New York: MacMillan, 1957) 19.

⁵⁰Wynona Mulcaster, letter to Lindners, c. 1944, Regina.

⁵¹"Teachers' College," *Saskatoon Star Phoenix* c. 1945-55.

Mulcaster, interview, 17 June 1993, San Miguel.

classes which she inherited from Bodil Lindner in 1945.⁵² Mulcaster organized the classes so that her Normal School students took turns assisting to gain experience working with children.⁵³ At the Centre, Mulcaster and the Association organized Junior Art Shows.⁵⁴ In 1948, one of these shows was circulated to schools around Saskatchewan by the province's school superintendents,⁵⁵ in the wake of a similar 1947 exhibition circulated in the western provinces in 1947.⁵⁶

The years from 1935 to 1955 saw increased interest in child art in Canada. Prominent figures in the Child Art Movement working elsewhere in Canada included the artists and teachers: Fritz Brandtner (1896-1969) and Ann Savage (1896-1971) in Montreal, and Arthur Lismer in Toronto and then Montreal.⁵⁷ However Mulcaster was the leading figure

⁵²"Saskatoon Youth at the Art Centre."

⁵³Mulcaster, interview, 17 July 1993.

⁵⁴"Art Center Walls are Gay with Children's Paintings." L.C., "At the Art Centre," *Saskatoon Star Phoenix* 24 March 1951: 5.

⁵⁵"Coast to Coast in Art: Child Art in Creative Education," *Canadian Art* 6.2 (Christmas 1948): 82-83.

⁵⁶Mulcaster, letter to Lindner, c. 1947, Montreal.

⁵⁷In 1936 Brandtner started the Children's Art Centre Project with Marian Scott (1906-1994) and Norman Bethune in Bethune's apartment on Beaver Hall Square in Montreal, with classes for poor children. Lismer started Saturday children's art classes for the Art Gallery of Toronto in 1930 and a Children's Art Centre there in 1933, the first such in the British Empire. The Centre sent shows of the children's work abroad on tours, gaining significant

in the movement in her province, and the growth of her reputation in this field was confirmed when she was invited by Arthur Lismer to study at the Montreal School of Art and Design in 1947. He may have heard about her work with children when he attended one of Lindner's Saturday Nights when travelling across Canada.⁵⁶ He had met her by 1946,⁵⁷

attention and praise. In 1940 he was hired by the Montreal Art Association as its Supervisor of Art Education, and in 1942 he became the Principal of the Association's School of Art and Design. In 1946 he created a Children's Art Centre for the Association. Both Brandtner and Lismer were influenced by Cizek in their work with children. Also in Montreal, Anne Savage started Saturday morning children's art classes for the Art Association of Montreal (1937), and then similar classes in many of the city's schools. She taught art at Baron Byng High School. She would eventually be put in charge of art for the Montreal Protestant School Board (1948-1952) and would start the Quebec Society of Education Through Art. Elsewhere, the New Brunswick Department of Education adopted what had come to be called the Creative Art approach in 1937, and mounted an exhibit of child art in 1940 in Saint John. The National Gallery started Saturday Morning children's art classes in 1937, also using the creative art approach.

Pilar Shephard, "Fritz Brandtner: His Roles in Canadian and Saskatchewan Art," *Art Education* (Bulletin of the Saskatchewan Society for Education through Art) 17.1 (Spring 1989): 20-22.

Edwy Cooke, "Fritz Brandtner; 1896-1969; A Retrospective Exhibition (Montreal: Sir George Williams U, 1971) 18.

Angela Nairne Grigor, "Arthur Lismer; A Critical Analysis of his Pedagogy in Relation to his Use of the Project Method in Child-Centred Art Education," Master's Thesis, Concordia U, 1982.

Norah McCulloch, "Child Art - the Closing of a Chapter," *Canadian Art* 4.4 (Summer 1947): 155.

Anne McDougall, Anne Savage; *The Story of a Canadian Painter* (Montreal: Harvest House, 1977) 147-50.

Edwin D. Campbell, "Child Art and the Schools," *Maritime Art* 3.1 (Oct.-Nov. 1942): 16-17.

National Gallery, *Annual Report...1938 - 1939* 16.

⁵⁸Mulcaster, interview, 17 June 1993.

perhaps when he spoke at the opening of one of the Saskatoon Art Association annual exhibitions when they were still held at the Hudson Bay store from 1940 to 1943.⁶⁰ She applied to the Saskatchewan Department of Education for leave to attend, and the Normal School agreed to support this endeavour.⁶¹ While in Montreal, Mulcaster made a point of meeting others who were working in the Child Art movement, notably Anne Savage, Fritz Brandtner, one of whose painting courses she attended,⁶² and Audrey Taylor, who directed the twenty instructors of the children's programs at the School.⁶³ In addition to the adult studio courses she attended, Mulcaster assisted with the instructors of the children's Saturday morning art classes of the Montreal School.⁶⁴ As at the Children's Art Centre Lismer had started in Toronto, the classes in Montreal were oriented

⁵⁹"Saskatoon Youth at the Art Centre."

⁶⁰"Art Show to be Opened Saturday," *Saskatoon Star Phoenix* c. April 1940-43.

⁶¹"Department Grants Leave to Art Teacher to Take Special Classes," *Saskatoon Star Phoenix* 6 Jan. 1947.

⁶²Mulcaster, letter to mother, c. 1947, Montreal, possession of artist, San Miguel de Allende, Mexico. All cited correspondence from artist to mother in possession of artist.

Mulcaster, letter to Lindner, c. 1947, Montreal.
Mulcaster, interview, 17 June 1993.

⁶³Mulcaster, letter to mother, c. 1947, Montreal.

⁶⁴Mulcaster, letter to mother, c. 1947, Montreal.

towards group projects such as year-end pageants.⁶⁵ Lismer's achievements in starting children's art classes in both cities were considerable, but Mulcaster found the classes she assisted in disappointing. She felt they were misdirected and produced unoriginal work.⁶⁶ To her, the murals and pageants produced by the classes were more for the benefit of the public and parents, and did not address the needs of the children. She also felt that the teachers tended to introduce the subject matter rather than stimulate the children's imagination. In the end, she declined an offer by Lismer to join his staff, and returned to resume her work in Saskatoon, after one term in Montreal.⁶⁷ Lismer continued to think highly of her work in art education, and it was at his recommendation that she was a guest speaker at an art education conference at the Museum of Modern Art in 1950.⁶⁸

In 1946 she sought support for a Western Council on Art Education among the artists and art educators she met during a tour of cities in the western provinces.⁶⁹ She hoped to

⁶⁵Grigor 11.

⁶⁶Mulcaster, letter to mother, 4 Jan. 1947, Montreal.

⁶⁷Mulcaster, interview, 17 June 1993.

⁶⁸Mulcaster, interview, 20 June 1993.

⁶⁹"Local Artist Invited to be Guest Speaker at Conference in New York," *Saskatoon Star Phoenix* 11 March 1950: 10.

⁷⁰Mulcaster, letter to Lindners, 22 July 1946, Prince Albert or Saskatoon.

propose a national art education society as a national project for the Federation of Canadian Artists, but was warned by a Federation official at the annual Federation meeting in Toronto in 1947 of probable resistance from the Church in Quebec, and from some of the provincial governments in central and Atlantic Canada. In Quebec the Church would view the involvement of a national organization in education as interference in its jurisdiction. The provincial governments concerned would consider that education was already sufficiently funded in their provinces.¹⁰

However, in 1952, Mulcaster would co-found a national art education organization at the Canadian Education Association conference in Saskatoon.¹¹ Before the conference, she surveyed teacher training institutions across the country, and found that there was little emphasis on art. She sent her findings to the Association which granted a special session on art, which she was to chair. She then invited the head of art education in every province to the session.¹²

¹⁰Mulcaster, letter to Lindner, c. 1947, Montreal.

¹¹Ronald N. MacGregor, *History of the Canadian Society for Education Through Art; 1951-1975* (Lexington, Ma.: Ginn Custom, 1979) n. pag.

¹²Mulcaster, "C.D. Gaitskell Memorial Address," *Journal of the Canadian Society for Education Through Art* 22.1 (June 1991): 5.

Mulcaster, interview, 17 June 1993.

At this first session on art education, Mulcaster and Charles D. Gaitskell of the Ontario Government Department of Education, and the other two who were at that first national conference on art education decided to found a Canadian Society for Education through Art.¹³ Gaitskell had been a delegate at the first international seminar on the teaching of art in general education, held by the United Nations Educational and Scientific Organization in 1951 in Bristol,¹⁴ where he had met Herbert Read.¹⁵ Mulcaster helped organize Society branches and conferences in Saskatchewan,¹⁶ lead panel discussions at Society conferences,¹⁷ and served as Vice-President in 1953-1954.¹⁸

Mulcaster's achievements in art education put her in

¹³Margaret Messer, ed., *For the Children: Twenty-Five Years with the Saskatchewan Society for Education Through Art* (Saskatoon: Saskatchewan Society for Education Through Art, 1975) 20.

¹⁴Charles Dudley Gaitskell, "Address of Dr. Charles Dudley Gaitskell; Honorary President of the Canadian Society for the Society of Education Through Art at the opening of the Fifteenth Annual General Assembly, Monday October 6, 1969, Arts and Culture Centre, St. John's Newfoundland," *Readings in Canadian Art Education*, ed. Ronald M. MacGregor (Vancouver: U of British Columbia, 1984) 5.

¹⁵Soucy 10. Gaitskell, "Address" 5.

¹⁶Mulcaster, interview, 17 June 1993.

¹⁷Canadian Society for Education Through Art, *Canadian Society for Education Through Art; 1956 - 1957; Report of the Society Including Proceedings of the Winnipeg Convention* (n.p.: [CSETA], [c. 1957]) n.pag.

¹⁸Mulcaster, information form, artists' files, National Gallery of Canada, Ottawa.

perspective. She was a pioneer in the Child Art Movement in Saskatchewan, even starting a small organization devoted to it. Like many figures in this movement, she was an artist who had become a teacher rather than the reverse. As seen earlier in this chapter, the writers of the books and essays reviewed in Chapters III and this chapter approached art from different vantage points, but we find in their books and essays related and repeated themes. This brief look at these texts demonstrates that the sources of information available to Wynona Mulcaster on modern art treated Franz Marc as an important artist and promoted the concept of art from which the Child Art Movement derived its language and ideas. The dominant factors during the first twenty years of both her careers: her growing experimentation based on Franz Marc's work, and her commitment to the Child Art Movement, are inextricably intertwined.

Chapter V: A Cosmopolitan Era: 1945-1955

During the decade following her move to Saskatoon in 1945, Mulcaster studied art in other parts of Canada and visited New York. Her art began to show the influence of German Expressionism and other modernist movements. Though many old problems persisted in art production and support in Saskatchewan, the province was also in this era seeing new efforts to promote the arts. There were new artists' groups, government institutions, annual exhibitions, and expanded educational opportunities. Mulcaster's work during the decade 1945 to 1955 demonstrated her commitment to modernism in the years leading up to the founding of the Emma Lake Artists' Workshops in 1955. These workshops acted as a formal vindication and culmination of the preceding work of Mulcaster and her peers.

In 1947, Mulcaster travelled to Montreal to study at the School of Art and Design.¹ On the way she stopped in Winnipeg and Toronto, visiting the principal galleries in those cities for the first time. In Toronto she saw A.Y. Jackson, under whom she had studied the previous year at the Banff School of Fine Arts.² He introduced her to Charles

¹Mulcaster, letter to mother, c. 1947, Montreal possession of artist, San Miguel de Allende, Mexico. All cited correspondence from artist to mother is in possession of artist.

²Mulcaster, personal interview, 17 June 1993, San Miguel. Interviews of 14, 17, 20 June 1993 personally conducted in San Miguel de Allende, Mexico. Audiotapes in possession of author.

Comfort and H.G. Kettle, of the Federation of Canadian Artists. Her observations indicate something of that groups's decline; Kettle seemed to be getting "very little cooperation from the Federation Regions."³

Mulcaster recorded her impressions of the faculty of the Montreal school in her correspondence. She felt that few of the instructors had time for students new to the school like herself.⁴ She wrote that Lismer rarely gave constructive criticism. In her opinion, Goodridge Roberts, who taught the life course she attended, was withdrawn, and she heard some of the students complain that he did not give their work more criticism. Mulcaster considered Jacques De Tonnancour the most helpful of the instructors. At the School she learned to etch and make aquatints. She went outside the School to attend some painting classes given by Fritz Brandtner, who showed greater interest in his students' work than the instructors at the School.⁵

Mulcaster noticed more conflict among artists in Montreal than was the case in Saskatoon. She was alarmed at finding many Federation members in Montreal disgruntled with the Federation and its executives. Lismer seemed to be on

³Mulcaster, letter to mother, 3 Jan. 1947, Montreal.

⁴Mulcaster, letter to mother, c. 1947, Montreal.

⁵Mulcaster, letter to Lindner, c. 1947, Montreal, Lindner papers, Saskatchewan Archives Board, Saskatoon, Saskatchewan. All cited correspondence between Mulcaster and the Lindners is in the Lindner Papers.

bad terms with many outside (and inside) the School, so she found that she had to take the initiative in meeting people outside the school.⁶ Fellow Saskatchewan artist Bart Pragnell had attended the School of Art and Design a year before Mulcaster, and in 1947 he was studying at the Montreal Artists' School, under Ghitta Caiserman-Roth,⁷ who became a friend of Mulcaster's.⁸ Pragnell was involved in the formation of this School and invited Mulcaster to take part in it.⁹

While studying in Montreal in 1947, Mulcaster took the opportunity to visit New York City and Washington, D.C., touring the major galleries in both cities.¹⁰ She advised Lindner that he should visit New York, writing that the Museum of Non-Objective Art was itself worth travelling to New York to see.¹¹ Her trip was exhilarating, and she found it hard initially to resume work, but when she did, she discovered that she was making progress in her own work.¹²

Mulcaster continued to play a role in local and

"Mulcaster, letter to Lindner, c. 1947, Montreal.

⁶George Moppett, *Bart Pragnell; A Retrospective* (Saskatoon: Mendel Art Gallery, 1990) 10.

"Mulcaster, interview, 17 June 1993.

"Mulcaster, letter to mother, c. 1947, Montreal.

¹⁰Mulcaster, letter to mother, c. 1947, Montreal.

¹¹Mulcaster, letter to Lindner, c. 1947, Montreal.

¹²Mulcaster, letter to mother, c. 1947, Montreal.

national art organizations. In 1944, when she was Art Instructor at the Regina Normal School, she and Lindner helped expand the Regina Regional Group of the Federation of Canadian Artists.¹³ At various times she was Secretary of the Saskatchewan Region of the Federation of Canadian Artists (1946),¹⁴ then Chair (1947).¹⁵ She met with other Federation members while she lived in Montreal, travelled on the Region's behalf, and attended conferences of the Canadian Arts Council and the Federation in Toronto.¹⁶ In 1947, she was also an executive of the Saskatoon Art Association and director of the Saskatoon Art Centre.¹⁷

While Mulcaster was part of the Regina Regional Group of the Federation in 1944, the group considered starting annual Saskatchewan-wide exhibitions of art. Mulcaster felt this would unite art groups which cooperated too little. She also believed such a move would raise standards, as well as public support and awareness of the breadth of

¹³Mulcaster, letter to Lindners, c. 1944, Regina.

¹⁴*First Annual Exhibition; At the Saskatoon Art Centre; May 6th to May 19th* ([Saskatoon:] Federation of Canadian Artists, Saskatchewan Region, [1946]) n. pag.

¹⁵"Miss W.C. Mulcaster," *Saskatoon Star Phoenix* c. 1947.

Mulcaster, Wynona, information form, artist's files, National Gallery of Canada, Ottawa.

¹⁶Mulcaster, letter to mother, c. 1947, Montreal.

¹⁷"Miss W.C. Mulcaster."

contemporary art in the province. In the end however, when the first annual province-wide art exhibition occurred in 1946 it was mounted by the Saskatchewan Region of the Federation of Canadian Artists at the Saskatoon Art Centre,¹⁰ with H.G. Glyde (b. 1906) selecting entries. The work of forty-six artists was shown, including twenty-five from Saskatoon, eleven from Regina, and ten from other parts of the province.¹¹ A selection of the works from the show toured on the Federation-created Western Canadian Art Circuit of which the Saskatoon Art Centre was a venue (see Chapter III).¹²

More evidence of a thriving local art scene came in the late nineteen forties when the Saskatoon Art Centre, under the directorship of Mulcaster,¹³ had become so active that it became necessary to hire a full-time curator. The candidate chosen was George Swinton, whom Mulcaster had met at the Montreal School of Art and Design.¹⁴ He and his wife Alice increased even further the number of activities and

¹⁰Mulcaster, letter to Lindner, c. 1944, Regina.

¹¹Jean Swanson, *Sky Painter; The Story of Robert Newton Hurley* (Saskatoon: Western Producer, 1973) 82.
First Annual Exhibition.

¹²[untitled review,] *Saskatoon Star Phoenix* 7 May 1946.
Swanson, *Hurley* 82.

¹³[Jean Swanson], "Art Centre Show," *Saskatoon Star Phoenix* c. 1947.

¹⁴"Miss W.C. Mulcaster."

¹⁵Mulcaster, letter to mother, c. 1947, Montreal.

exhibitions held at the Centre.⁴ Unfortunately, however, in 1949 financial problems meant that the Art Centre could no longer afford to employ Swinton or keep its site in the Standard Trust Building. Swinton left to study in New York, and the centre reopened in the arcade of the King George Hotel. Annual fundraising costume balls organized by Geraldine Sifton, wife of Clifford M. Sifton, publisher of *The Saskatoon Star Phoenix*, helped support the Saskatoon Art Centre,⁵ in its hotel location. Clifford Sifton gave considerable exposure to local art in his paper and, in 1947, the *Star Phoenix* was lauded for its art coverage at the Spring Conference of the Federation of Canadian Artists.⁶ The Siftons also supported the arts by buying the work of many local artists.⁷

In 1945 the Canadian Arts Council was created. It was an umbrella group composed of existing cultural organizations (including the Federation of Canadian Artists) formed to press, more effectively than the individual groups could, for government support for the arts.⁸ Lindner was a

⁴Swanson, *Hurley* 82.

⁵Swanson, *Hurley* 82-84.

⁶"Coast to Coast in Art; Art Publicity in Saskatchewan," *Canadian Art* 4.4 (Summer 1947): 170.

⁷Swanson, *Hurley* 85.

⁸Maria Tippet, *Making Culture; English Canadian Institutions and the Arts before the Massey Commission* (Toronto: U of Toronto P, 1990) 174-5.

founder and the Saskatchewan representative.²⁹ Mulcaster was Western Vice-President of the Council in 1947, when she attended the Council meeting in Toronto/Montreal that resolved to give seats to corresponding provincial bodies.³⁰ Lindner started such a body, the Saskatchewan Arts Council, later that year when he was the C.A.C. Western Vice-President himself.³¹ It was to be an independent, professional advisory body to the proposed provincial-government-sponsored Saskatchewan Arts Board. The Board began functioning in 1947 and was officially enacted in the legislature in 1949. Lindner felt that the Board, as created by the Saskatchewan government, was too dominated by bureaucrats, and too unresponsive to the needs of artists. Nevertheless, it was the first permanent governmental body in North America with a mandate to support the arts.³² Among its other activities, the Board assumed administration of the annual provincial shows, alternating them between Saskatoon and Regina.³³ The other prairie provinces saw developments in the arts after the Second World War. The

²⁹Terrence Heath, *Uprooted; The Life and Art of Ernest Lindner* (Saskatoon: Fifth House, 1983)

³⁰Mulcaster, letter to mother, c. 1947, Montreal. Mulcaster, information form.

³¹"Arts Council Plan to be Furthered," *Saskatoon Star Phoenix* c. Sept. 1947: 3, 5.
Heath, *Uprooted*

³²Heath, *Uprooted* 116-8.

³³Swanson, *Hurley* 82.

Allied Arts Centre opened in Calgary in 1947 to house that city's arts organizations.¹⁴ The same year, Community Art Program classes were resumed by the University of Alberta's art and extension departments, after having been suspended for the duration of the Second World War.¹⁵

The Saskatoon art milieu undertook various projects from 1945 to 1955, some of which proved overly ambitious. Mashel Teitelbaum opened the Red Door Gallery in Regina in 1946 to represent local artists and sell prints from the United States and Europe. The gallery was not a success and closed within a year.¹⁶ In the late forties many Saskatoon artists felt the need for a new art organization, smaller than the Saskatoon Art Association and with an emphasis on professional standards. To this end, "The Prospectors" group was formed in 1949.¹⁷ They included: Reta Cowley (b. 1910), Ernest Lindner, Leslie G. Saunders, Robert Newton Hurley, Bartley Robilliard Pragnell, MacGregor Hone, Wynona Mulcaster, William Perehudoff, Henry Bonli and Antonia Eastman. The group's existence was brief, as the Saskatoon

¹⁴A.F Key, "Calgary Art Centre," *Canadian Art* 4.3 (May 1947): 122-3.

¹⁵Diane Chown *Laura Evans Reid; 1883-1951* (Edmonton: U of Alberta, 1983) 39.

¹⁶Jack Ferguson, "Saskatchewan Art Project," *Regina Leader-Post* 30 Nov. 1946.

¹⁷Dan Ring, *From Regionalism to Abstraction: Mashel Teitelbaum and Saskatchewan Art in the 1940s* (Saskatoon: Mendel Art Gallery, 1991) 17.

¹⁸Swanson, Hurley 83.

Art Centre, where it exhibited, could no longer afford to rent its Standard Trust Building quarters, and some of the members left Saskatoon in the next few years as opportunities arose to work or study in other cities.³⁹ The Saskatchewan Society of Artists was formed in 1955, with Lindner as its first president. It was intended to maintain professional standards, and its membership was restricted to artists who had had work accepted in the country's major annual juried exhibitions in Toronto, Montreal and Winnipeg.⁴⁰ Mulcaster became president later in the decade.⁴¹ Provincial artists' societies had existed in some other provinces for years,⁴² but until this time, there had

³⁹Mulcaster, interview, 17 June 1993.

Jean Swanson, "At the Prospectors' Exhibit," *Saskatoon Star Phoenix* 12 Jan. 1949.

Jean Swanson, "Saskatoon Artists have Vision and Heartbreak," *Saskatoon Star Phoenix* 17 Feb. 1949.

Jean Swanson, "The Provincial Art Show at the Art Centre," *Saskatoon Star Phoenix* c. 1950: 3, 6.

⁴⁰Richard Simmins, "Well Chosen Art Works Highlight Library Show," *Regina Leader-Post* 13 April 1957: 8.

"Saskatchewan Society of Artists' Exhibit," *Saskatoon Star Phoenix* c. 1957.

Ernest Lindner, interview, *Ernest Lindner; 1897 : A Retrospective Exhibition*, ed. John Climer (Saskatoon: Mendel Art Gallery, 1970).

⁴¹Mulcaster, information form.

⁴²The Ontario Society of Artists was formed in 1873, the Manitoba Society of Artists in 1925, the Alberta Society of Artists in 1931.

Dennis Reid, *A Concise History of Canadian Painting* 2nd ed. (Don Mills, Ont.: Oxford U P, 1988) 83.

Nancy E. Dillow, *Transformation of Vision; The Works of H. Eric Bergman* (Winnipeg: Winnipeg Art Gallery, 1983) 9-10.

Kathy Zimon, "Introduction," *The A.S.A.: An Index to "Highlights" and the Bulletin and Newsletters of the Alberta*

been none in Saskatchewan. This was perhaps because the Saskatoon Art Association had created opportunities for the province's artists to show their work, and for local artists to learn from each other, and interest the larger community in art (see Chapter III).

The formation of these new groups and organizations was paralleled by what was seen as a general improvement in the quality of Saskatchewan art in the late nineteen forties. In a *Star Phoenix* review of the 1950 Saskatoon Art Association Fall Exhibition, Jean Swanson reminisced about the first Saskatoon Art Association Fall show she had visited at the Public Library, in the late thirties. It had contained the work of artists still uncertain of their way. In contrast, the 1950 show represented a more mature art community. Standards had risen as the isolation of the artists had lessened according to Swanson. The Centre had made a significant difference, as the artists were now supported by each other and the public.⁴

Nonetheless, in spite of increased opportunities to show their work during the forties, many of Saskatoon's most promising artists sought work or study elsewhere. For example, in a review of a two-man show of work by Mashel

Society of Artists, 1948-1980, Comp. Ian Roseneder (Calgary: U of Calgary Libraries, 1982) iii.

⁴J.S. [Jean Swanson], "At the Art Centre; Saskatoon Fall Show," *Saskatoon Star Phoenix* c. Oct.-Nov. 1950.

Teitelbaum and William Perehudoff at the Saskatchewan Art Centre in 1946, Swanson reported that both artists wished to study art in large American cities.⁴³ Both, in fact, did leave Saskatoon by the end of the decade.⁴⁴ From Montreal, in 1947, Mulcaster wrote that Pragnell had made much progress in his work, and would be an asset to Saskatchewan if he returned there.⁴⁵ He did return to Moose Jaw in 1947, but left two years later to head the Winnipeg School of Art.⁴⁶ This sort of exodus was hardly surprising, however. As Swanson pointed, few of the artists could devote much time to their art, and until the province had "a full-fledged art school" that would educate and employ artists, too many promising artists would continue leaving the province.⁴⁷

Saskatchewan did, however, feel the post-war, nationwide trend in the expansion of post-secondary education. Universities were creating, adopting or expanding art schools and demanding university-trained faculty. In 1947, the art school of Regina College would

⁴³Jean Swanson, "Teitelbaum's Pictures Part of Two-Man Show," *Saskatoon Star Phoenix* 8 Feb. 1946: 3, 5.

⁴⁴Ring, *Regionalism* 15.

⁴⁵Mulcaster, letter to mother, c. 1947, Montreal.

⁴⁶Moppett, *Pragnell* 14.

⁴⁷Jean Swanson, "Provincial Art Exhibition," *Saskatoon Star Phoenix* 27 May 1946.

[Swanson], "Art Centre Show."

[Swanson], "The Provincial Art Show."

become the Art Department of the Regina Campus of the University of Saskatchewan. In 1947, the Adult Education Division of the Provincial Department of Education began an extension project in adult education for rural Saskatchewan, in which evening classes in art were held in schoolhouses. William Perehudoff was hired to teach the classes in his district of Langham.⁴⁸ In the late forties Gordon Snelgrove developed the Art Department at the University of Saskatchewan, and added faculty from outside the province, and often from outside the country. For the Saskatoon faculty, he hired Nikola Bjelajac (b. 1919) in 1948, and Eli Bornstein (b. 1922) in 1950, both of whom had studied at the University of Wisconsin.⁴⁹ The number of day and evening art classes expanded in both the art and education departments.⁵⁰ In 1950 Kenneth Lochhead (b. 1926), and in 1952 Arthur F. McKay (b. 1926), both American-trained, were hired to expand the art department in Regina.⁵¹

By the mid-fifties, the faculty of the art department

⁴⁸"Art Publicity in Saskatchewan."

⁴⁹Ann K. Morrison, "Beginnings: The Murray Point Summer School of Art 1936 to 1955," *The Flat Side of the Landscape*, ed. John O'Brien (Saskatoon: Mendel Art Gallery, 1989) 25.

Colleen Marie Skidmore, "Dorothy Knowles' Rural Landscape Painting: Modernity and Tradition in Urban Saskatchewan," M.A. thesis, U of British Columbia, 1989, 40.

⁵⁰"Wisconsin University M.A. Joins Art Department Here," *Saskatoon Star Phoenix* c. 1948.

⁵¹Skidmore 40.

in Regina was interested in gaining increased contact with artists outside the province. The means to this lay at Emma Lake. The Summer Art School on Murray Point had continued after Kenderdine's death in 1947. Reta Cowley taught there in 1949, 1950, 1953 and 1954, replacing Kenderdine.⁵² The six-week term left the camp vacant for the last two weeks of August. The Emma Lake Artists' Workshops were born when the Regina faculty decided to use the camp's facilities to hold workshops with guest artists during those two weeks.⁵³

Mulcaster would not join the university Department of Art until 1964, but she was actively involved in the art milieu of Saskatoon from 1945 to 1955. As seen in this chapter, she continued to show her work and take part in art organizations. She seized opportunities to learn from others, studying in Banff and Montreal. Though the Emma Lake Workshops are outside the scope of this thesis, it is an indication of her interest in continued growth as an artist that she would attend many of them.⁵⁴

Mulcaster's experiments based on her knowledge of German Expressionism were discussed in Chapter III, but there were other factors in her work from 1945 to 1955. Her

⁵²Dan Ring, *Reta Cowley; A Survey* (Saskatoon: Mendel Art Gallery, 1986) 17.

⁵³Nancy Dillow, *Saskatchewan Art and Artists* (Regina: Norman Mackenzie Art Gallery, 1971) 17.

⁵⁴For a discussion of Mulcaster later art and the Emma Lake Workshops see: Robert Enright, *Wynona Mulcaster; A Survey 1973-1982* (Saskatoon: Mendel Art Gallery, 1984).

art in this decade became increasingly abstracted, though animal or human subjects are always discernable. Some of these works show a tendency towards angularity and rigid lines. Examples of this are *Recess* (1950) an oil on card; *Portrait of a Boy* (c. 1950), an oil on masonite; and *Stable Boy* (c. 1955), an oil on board.⁵⁵

In a letter to her mother, written while she was attending the Montreal School of Art and Design in 1947, Mulcaster mentioned talking about Matisse with Jacques de Tonnancour.⁵⁶ An interest in planar composition can be seen in her 1950 untitled oil on canvas of two people against a red wall (fig. 6).⁵⁷ By 1957, Mulcaster had departed from her experiments informed by the paintings of Franz Marc. In the Saskatchewan Society of Artists' exhibition of that year, Mulcaster's *Pastoral* depicted horses, but they were abstracted along different lines than the works of her Expressionist period. It was more geometric than those works, in that it was based on a grid of broken lines.⁵⁸ The source of this change cannot be ascertained, but it

⁵⁵Mulcaster, *Recess*, 1950, oil on card, 16" x 12", Art Placement, Saskatoon, Saskatchewan.

Mulcaster, *Portrait of a Boy*, c. 1950, oil on masonite, 26" x 16", Art Placement.

Mulcaster, *Stable Boy*, 1955, oil on board, 15¾" x 12", Art Placement.

⁵⁶Mulcaster, letter to mother, c. 1947, Montreal.

⁵⁷Mulcaster, untitled (two people and red wall), 1950, oil on canvas board, 24" x 18", Art Placement.

⁵⁸"Saskatchewan Society of Artists' Exhibit."

important to realize that by 1957, Mulcaster had been exposed to myriad influences, in addition to the ones central to this thesis that were discussed in Chapter III. She had seen numerous touring exhibitions at the Saskatoon Art Centre. She had studied in Montreal and Banff, and attended Emma Lake Artist Workshops. She had visited most of the major cities in western and central Canada, and New York City at least twice.

This chapter has looked at Mulcaster's art, her organizational work, and her seizing of opportunities to study art during the decade 1945 to 1955. Through this we can see that, like her peers in the Saskatoon art milieu, she made continuing efforts to reach out to the community, and to incorporate into her own art what she could learn from other artists.

Conclusion

In 1935 Saskatoon artists had few opportunities to study and show art in their own city. Over the next twenty years they created the means to meet and learn from each other in spite of the geographical and economic obstacles they encountered. In exploring why some of Mulcaster's work of the late forties and early fifties shows some influence from the art of German Expressionist Franz Marc, we learn something of the functioning of her milieu.

Mulcaster had entered the field of education to make a larger, more important place for art in the schools, and by extension, in society. Literature she obtained on art education supported, in a general sense, her own impulses and the ideas expressed in the books on art that Mulcaster borrowed from others in the Saskatoon art community: art was or should be a part of life, it was a process not a product, and its purpose was to understand and express rather than to imitate. The texts on art also presented German Expressionism as an authentic, vital art of the twentieth century. All these factors allowed Mulcaster to appreciate the art of Franz Marc, despite her limited exposure to his work, and to experiment with aspects of modernism stressed in the literature. This phase of her career represents the early interest of a Saskatoon artist in modern art, though her sources of information on the subject may not have been current or comprehensive.

WORKS CONSULTED

NOTE ON SOURCES

The majority of the letters from Wynona Mulcaster to Ernest Lindner in the Lindner papers at the Saskatchewan Archives Board are undated. I have used the estimated dates supplied by their archivist (example: c. 1941). Where possible, I have added my own estimate as to the probable month of writing.

The majority of the newspaper clippings and the letters from Wynona Mulcaster to her mother, in the artist's possession, are undated. I have estimated probable months and years or ranges of years.

The taped interviews with Wynona Mulcaster are in the author's possession.

PRIMARY SOURCES

Lindner, Ernest. Letters to Wynona Croft Mulcaster. 1935-1955. Lindner Papers. Saskatchewan Archives Board, Saskatoon, Saskatchewan.

Mulcaster, Wynona Croft. Letters to artist's mother. 1947, Montreal. Possession of artist. San Miguel de Allende, Mexico.

Mulcaster, Wynona Croft. Letters to Ernest Lindner. 1935-1955. Lindner Papers. Saskatchewan Archives Board, Saskatoon, Saskatchewan.

Mulcaster, Wynona Croft. Letter to H.O. McCurry, Director of the National Gallery of Canada. 3 Dec. 1941, Prince Albert, Saskatchewan. Archives of the National Gallery of Canada.

Mulcaster, Wynona Croft. Personal interviews. 14, 17, 20 June 1993. San Miguel de Allende, Mexico.

Mulcaster, Wynona Croft. Personal conversations. 13, 17 June 1993. San Miguel de Allende, Mexico.

Mulcaster, Wynona Croft. Information form. Artist's file. Library, National Gallery of Canada. Ottawa.

Sherman, Leah and Angela Grigor. *Transcript of an Interview with Wynona Mulcaster; A Comparison of the Influences of Anne Savage and Arthur Lismer*. Montreal: Concordia U Libraries, 1982.

SECONDARY SOURCES

Theses

- Grigor, Angela Nairne. "Arthur Lismer; A Critical Analysis of His Pedagogy in Relation to his Use of the Project Method in Child-Centred Art Education." M.A. thesis, Concordia U, 1982.
- Meszaros, Cheryl. "Visibility and Representation; Saskatchewan Art Organizations Prior to 1945." M.A. thesis, Queen's U, 1990.
- Pierce, James Smith. *Paul Klee and Primitive Art*. Garland Ser.: Outstanding Dissertations in the Fine Arts. New York and London: Garland, 1976.
- Skidmore, Colleen Marie. "Dorothy Knowles Rural Landscape Painting: Modernity and Tradition in Urban Saskatchewan." M.A. thesis, U of British Columbia, 1989.

Government Publications

- Canada. Dominion Bureau of Statistics, General Statistics Branch. *The Canada Yearbook; 1936*. Ottawa: J.O. Patenaude, I.S.O. King's Printer, 1936.
- . Dominion Bureau of Statistics, General Statistics Branch. *The Canada Yearbook; 1942*. Ottawa: J.O. Patenaude, I.S.O. King's Printer, 1942.
- . Dominion Bureau of Statistics, General Statistics Branch. *The Canada Yearbook; 1948-49*. Ottawa: J.O. Patenaude, I.S.O. King's Printer, 1949.
- Canada. National Gallery of Canada. *Annual Report of the Board of Trustees for the Fiscal Year 1939-1940*. Ottawa: J.O. Patenaude, I.S.O. King's Printer, 1941.
- . National Gallery of Canada. *Annual Report... 1942-1943*. 1944.
- . National Gallery of Canada. *Annual Report... 1944-45*. 1946.

Catalogues

- Boyanoski, Christine. *Permeable Border; Art of Canada and the United States: 1920-1940*. Toronto: Art Gallery of Ontario, 1989.
- Chown, Diana. *Laura Evans Reid; 1883-1951*. Edmonton: U of Alberta, 1983.
- Climmer, John. *Ernest Lindner; 1897- ; A Retrospective Exhibition*. Saskatoon: Mendel Art Gallery, 1970.
- Cooke, Edwy. *Fritz Brandtner; 1896-1969; A Retrospective Exhibition*. Montreal: Sir George Williams U, 1971.
- Dillow, Nancy. *Saskatchewan Art and Artists*. Regina: Norman MacKenzie Art Gallery, 1971.
- . *Transformation of Vision; The Works of H. Eric Bergman*. Winnipeg: Winnipeg Art Gallery, 1983.
- Duffy, Helen and Frances K. Smith. *The Brave New Worlds of Fritz Brandtner*. Kingston: Agnes Etherington Art Centre, Queen's U, 1982.
- Enright, Robert. *Wynona Mulcaster; A Survey 1973-1982*. Saskatoon: Mendel Art Gallery, 1984.
- First Annual Exhibition; At the Saskatoon Art Centre; May 6th to May 19th*. [Saskatoon:] Federation of Canadian Artists, Saskatchewan Region [1946] n. pag.
- Fraser, Ted. *Caven Atkins: The Winnipeg Years*. Windsor: Art Gallery of Windsor, 1988.
- Heath, Terrence. *Stanley E. Brunst; Radical Painter*. Saskatoon: Mendel Art Gallery, 1982.
- International Business Machines Corporation. *Contemporary Art of the Western Hemisphere*. Canada: International Business Machines Corporation, 1941.
- Lindner, Ernest. Interview. Climer 5-46.
- Mendel Art Gallery. *Mendel Collection Opening Exhibition; October 16th to November 19th, 1964*. Saskatoon: Mendel Art Gallery, 1964.
- Moppett, George. *Bart Pragnell; A Retrospective*. Saskatoon: Mendel Art Gallery, 1990.

---. *Leslie G. Saunders; A Retrospective.*
Saskatoon: Mendel Art Gallery, 1989.

Morrison, Ann K. "Beginnings: The Murray Point Summer School of Art 1936-1955." *The Flat Side of the Landscape*
Ed. John O'Brien. Saskatoon: Mendel Art Gallery, 1989:
20-27.

Norman MacKenzie Art Gallery and Regina Public Library
Saskatchewan Art and Artists. Regina: Norman
MacKenzie Art Gallery, 1971.

Read, Herbert. Foreword. *Exhibition of British Children's Drawings for Canada and the United States of America, 1941-1942.* By the British Council. London: British Council, 1941.

Richardson, Marion. Note. *Childrens' Drawings from the London County Council Schools, by the National Gallery of Canada.* Ottawa: National Gallery of Canada, 1939.

Ring, Dan. *From Regionalism to Abstraction: Mashel Teitelbaum and Saskatchewan Art in the 1940s.* Saskatoon: Mendel Art Gallery, 1991.

---. *Reta Cowley; A Survey.* Saskatoon: Mendel Art Gallery, 1986.

Saskatoon Art Centre. *The Mendel Collection.* Saskatoon: Saskatoon Art Centre, 1949.

Sir George Williams University. *Fritz Brandtner; 1896-1969; A Retrospective Exhibition.* Montreal: Sir George Williams U, 1971.

Sixth Annual Spring Exhibition; April 18th - 28th, 1942.
Saskatoon: Saskatoon Art Association, 1942.

Snelgrove, Gordon. *The Mendel Collection.* Saskatoon: Modern Press, 1955.

Pamphlets

Saskatoon Art Centre [notice to members with schedule of upcoming demonstrations of techniques. Saskatoon: Saskatoon Art Centre, n.d.]

Miscellaneous Books

- Baker, Marilyn. *The Winnipeg School of Art: The Early Years*. Winnipeg: U of Manitoba, 1984.
- Bell, Michael. "The Welfare of Art in Canada." *The Kingston Conference Proceedings*. 1941: Kingston: Agnes Etherington Art Gallery, 1991. iii-xxi.
- Brown, Annora. *Sketches from Life*. Edmonton: Hurtig, 1981.
- Canadian Society for Education Through Art. *Canadian Society for Education Through Art; 1956-1957; Report of the Society Including Proceedings of the Winnipeg Convention*. n.p.: [CSEA,] [1957].
- Cheney, Sheldon. *A World History of Art*. Toronto: MacMillan, 1937.
- Cole, Natalie Robinson. *The Arts in the Classroom*. New York: John Day, 1940.
- Darroch, Lois. *Bright Land; A Warm Look at Arthur Lismer*. Toronto: Merrit, 1989.
- Efland, Arthur. *A History of Art Education; Intellectual and Social Currents in Teaching the Visual Arts*. New York: Teachers' College, 1990.
- Efland, Arthur Dudley. "Changing Views on Children's Artistic Development: Their Impact of Curriculum and Instruction." *The Arts, Human Development and Education*. Ed. Elliot Eisner. Berkley: McCutcheon, 1976.
- Gaitskell, Charles. "Address of Dr. Charles Dudley Gaitskell; Honourary President of the Canadian Society for Education Through Art at the opening of the Fifteenth Annual General Assembly, Monday October 6, 1969, Arts and Culture Centre, St. John's, Newfoundland." *Readings in Canadian Art Education*. Ed. Ronald M. MacGregor. Vancouver: U of British Columbia, 1984.
- Gordon, Donald E. *Expressionism; Art and Idea*. New Haven and London: Yale UP, 1987.
- Heath, Terrence. *Uprooted; The Life and Art of Ernest Lindner*. Saskatoon: Fifth House, 1983.
- Kandinsky, Wassily and Franz Marc, eds. and comps. *The Blaue Reiter Almanach*. 1912. Ed. Klaus Lankheit.

- Trans. Henning Faulkenstein. New Documentary Edition. Munich: Verlag, 1965. London: Thames and Hudson, 1974.
- Leighton, David and Peggy Leighton. *Artists, Builders and Dreamers; Fifty Years at the Banff School*. Toronto: McClelland and Stewart, 1982.
- Levine, Frederick S. *The Apocalyptic Vision, the Art of Franz Marc as German Expressionism*. New York: Harper and Row, 1979.
- Long, Timothy. "The Collector and the Collection." *The MacKenzie Art Gallery; Norman MacKenzie's Legacy*. Ed. W.A. Riddell. Regina: MacKenzie Art Gallery, 1990. 28-59.
- Lowenfield, Victor. *Creative and Mental Growth*. 1947 3rd edition. New York: MacMillan, 1957.
- MacDonald, Colin S., ed. and comp. *Dictionary of Canadian Artists*. Ottawa: Canadian Paperbacks, 1971.
- MacGregor, Ronald N. *History of the Canadian Society for Education Through Art; 1951-1975*. Lexington, Ma.: Ginn Custom, 1979.
- McDougall, Anne Savage. *The Story of a Canadian Painter*. Montreal: Harvest House, 1977.
- Mendel, Frederick Salmomen. *The Book and Life of a Little Man*. Toronto: MacMillan of Canada, 1972.
- Messer, Margaret, ed. *For the Children: Twenty-five Years with the Saskatchewan Society for Education Through Art*. Saskatoon: Saskatchewan Society for Education Through Art, 1935.
- Newman, Marketa, ed. *Biographical Dictionary of Saskatchewan Artists*. 2 vols. Saskatoon: Fifth House, 1990-1994. 172-176.
- Pearson, Ralph N. *The New Art Education*. 1941. Revised ed. New York: Harper Brothers, 1953.
- Read, Herbert. *Art Now, An Introduction to the Theory of Modern Painting and Sculpture*. London: Faber and Faber, 1933. New York: Harcourt, 1937.
- . *Education Through Art*. 1943. 2nd ed. London: Faber and Faber, 1958.
- . Introduction. *Modern German Art*. By Peter Thoene

- [Oto Bihalji-Merin]. London: Pelican-Penguin, 1938.
7-11.
- Rees, Ronald. *Land of Earth and Sky; Landscape Paintings of Western Canada*. Saskatoon: Western Producer Prairie Books, 1984.
- Reid, Dennis. *A Concise History of Canadian Painting*. 2nd ed. Toronto: Oxford U P, 1988.
- Richardson, Marion. *Art and the Child*. 1948. London: U of London, 1964.
- Soucy, Donald. *Approaches to Art Education; 1887-1987*. Halifax: Nova Scotia College of Art and Design, 1987.
- Swanson, Jean. *Sky Painter; The Story of Robert Newton Hurley*. Saskatoon: Western Producer, 1973.
- Teitelbaum, Mathew. *The Mendel Art Gallery; Twenty-five Years of Collecting*. Saskatoon: Mendel Art Gallery, 1988.
- Thoene, Peter [Oto Bihalji-Merin]. *Modern German Art*. London: Pelican-Penguin, 1938.
- Tippett, Maria. *Making Culture; English Canadian Institutions and the Arts before the Massey Commission*. Toronto: U of Toronto P, 1990.
- Worringer, Wilhelm. *Abstraction and Empathy*. 1908. Trans. Michael Bullock. London: Routledge and Kegan Paul, 1953.
- Viola, Wilhelm. *Child Art*. 1942. 2nd ed. Bickley, Kent: U of London P, 1945.
- . *Child Art and Franz Cizek*. New York: John Day, 1936.
- Vipond, Mary. "The Nationalist Network: English Canada's Intellectuals and Artists in the 1920s." *Interpreting Canada's Past: After Confederation*. Ed. J.M. Bumsted. Toronto: Oxford U P, 1986. 260-277.
- Wilkin, Karen. *Art in Alberta*. Edmonton: Edmonton Art Gallery, 1973.
- Zimon, Kathy. "Introduction." *The A.S.A.: An Index to "Highlights" and the Bulletin and Newsletters of the Alberta Society of Artists, 1948-1980*. Comp. Ian Roseneder. Calgary: U of Calgary Libraries, 1982.

ARTICLES IN PERIODICALS
Journals and Magazines

- Abell, Walter. "Art and Democracy." *Maritime Art* 2.2 (Oct.-Nov. 1941): 8-10.
- Abell, Walter. "Conference of Canadian Artists; an Editorial." *Maritime Art* 2.2 (Oct.-Nov. 1941): 3-4.
- Alford, John. "The Artist and Society," *Maritime Art* 2.2 (Oct.-Nov. 1941): 13.
- Benton, Thomas Hart. "The Artist and the War." *Maritime Art* 2.2 (Oct.-Nov. 1941): 7.
- Campbell, Edwin D. "Child Art and the Schools." *Maritime Art* 3.1 (Oct.-Nov. 1942): 16-17.
- "Coast to Coast in Art; Child Art in Creative Education." *Canadian Art* 6.2 (Christmas 1948): 82-83.
- "Coast to Coast in Art; Art Publicity in Saskatchewan." *Canadian Art* 4.4 (Summer 1947): 170.
- Fenwick, Kathleen M. "Coast to Coast in Art: Ottawa." *Maritime Art* 2.2 (Oct.-Nov. 1941): 19.
- Glyde, H. G.. "Community Art in Alberta." *Canadian Art* 5.1 (Autumn 1947): 30-34.
- Key, A.F. "Calgary Art Centre." *Canadian Art* 4.3 (May 1947): 122-3.
- Lambert, R.S. "Is There Unrecognized Talent." *Saturday Night* 58.32 (17 April 1943): 2.
- Leeds, Jo Alice. "Romanticism, the Avant-Garde, and the Early Modern Innovators in Arts Education." *Journal of Aesthetic Education* 19.3 (Fall 1985): 75-88.
- McCulloch, Norah. "Child Art - the Closing of a Chapter." *Canadian Art* 4.4 (Summer 1947): 155.
- Mulcaster, Wynona. "C.D. Gaitskell Memorial Address." *Journal of the Canadian Society for Education Through Art*. 22.1 (June 1991): 5.
- . "Where Does Creative Art Fit In." *Saskatchewan Bulletin*. Saskatchewan Society for Education Through Art (Oct. 1952). Rpt. in *Art Education; the Journal of the Saskatchewan Society for Education Through Art* 17.1 (Spring 1989): 24-26.

---. "Your Child An Artist." *Union Farmer* Dec. 1951: 16-18.

Rowan, Edward. "American Renaissance." *Maritime Art* 2.2 (Oct.-Nov. 1941): 15-17.

Shephard, Pilar. "Fritz Brandtner: His Roles in Canadian and Saskatchewan Art." *Art Education Bulletin of the Saskatchewan Society for Education Through Art* 17.1 (Spring 1989): 20-22.

Snelgrove, Gordon. "Coast-to-Coast in Art: Saskatoon." *Maritime Art* 2.2 (Oct.-Nov. 1941): 25.

---. "Coast to Coast in Art: Prairie Provinces." *Maritime Art* 3.4 (Feb.-March 1943): 89-90.

Swanson, Jean. "Art in Saskatchewan." *Canadian Art* 2.3 (Feb.-March 1945): 120-124.

Newspapers

"Accept Works of Seven Saskatoon Artists at Winnipeg and Toronto." *Saskatoon Star Phoenix* c. 1938-39.

"The Art Centre." *Saskatoon Star Phoenix* c. 1945-1955.

"Art Centre Walls are Gay with Children's Paintings." *Saskatoon Star Phoenix* c. April 1945-46.

"Art Exhibit Draws Public." *Saskatoon Star Phoenix* 24 April 1942.

"Art Show to be Opened Saturday." *Saskatoon Star Phoenix* c. April 1940-43.

"Arts Council Plan to be Furthered." *Saskatoon Star Phoenix* c. Sept. 1947" 3, 5.

"At the Art Centre." *Saskatoon Star Phoenix* c. 1950.

[Ayre, Robert]. "Art on the Prairie." *Montreal Standard* 3 June 1942.

Calgary Herald 7 July 1942.

"Contributions of Newcomers Add to Pleasure of Art Show Here." *Saskatoon Star Phoenix* c. Nov. 1942.

"Department Grants Leave to Art Teacher to Take Special Course." *Saskatoon Star Phoenix* 6 Jan. 1947.

"Director of Art Guest Speaker." *Saskatoon Star Phoenix*
C. 1948.

"Dry Cleaner's Dyer, Who Began With Tooth Brushes and Berry
Juice, and Unemployed Laborer, Among Newly Recognized
Saskatoon Artists." *Saskatoon Star Phoenix* c. 1938.

Ecker, Margaret. "Pupils Win Ottawa Recognition." *Prince
Albert Daily Herald* 13 June 1943.

Edmonton Journal 29 Oct. 1932.

Ferguson, Jack. "Saskatchewan Art Project. *Regina Leader-
Post* 30 Nov. 1946.

"Four Local Painters' Work Hung in Toronto." *Saskatoon Star
Phoenix* c. 1946.

The Gateway 27 Oct. 1933.

"General Tone of Art Association Fall Show is Typicallly
Western." *Saskatoon Star Phoenix* c. Nov. 1942.

"His First Summer." *Saskatoon Star Phoenix* c. 1943.

"Imaginative Interpretation of Western Scene." *Saskatoon
Star Phoenix* c. 1942.

"Influence of Art Centre, With Its Travelling Shows Seen
in Spring Exhibition." *Saskatoon Star Phoenix*
14 May 1945.

L.C.. "At the Art Centre." *Saskatoon Star Phoenix* 24
March 1951: 5.

"Lawren Harris Presents the Case for the Arts." *Saskatoon
Star Phoenix* 2 Dec. 1944: 3.

"Local Artist Invited to be Guest Speaker at Conference on
Art Education in New York." *Saskatoon Star Phoenix*
11 March. 1950. 10.

"Miss W.C. Mulcaster." *Saskatoon Star Phoenix* c. 1947.

"Miss Wynona Mulcaster Appointed Art Instructor at Normal."
*Prince
Albert Daily Herald* c. May-Dec. 1943.

Mulcaster, Wynona.] "Art Camp Hums with Activity as '38
Class of Students Arrives." *Saskatoon Star Phoenix*
c. July 1938.

[---.] "Combine Work with Play." *Prince Albert Daily Herald* c. July-Aug. 1936.

[---.] "Life Moves on Apace at Summer Art School; Halfway Mark Passed." *Saskatoon Star Phoenix* 4 Aug. 1938.

[---] N.M. "Lindner's Winter Picture of Fairy Island Shown at Montreal by Royal Canadian Academy of Arts." *Saskatoon Star Phoenix* 1 Dec. 1939.

[---.] "Murray Point Art School Ends Season." *Prince Albert Daily Herald* c. Aug. 1936-39.

[---.] "Murray Point Summer Art School in Swing." *Prince Albert Daily Herald* c. July-Aug. 1939.

[---.] "Murray Pointers Gather for First Reunion in Four Years." *Prince Albert Daily Herald* 21 Feb. 1940.

[---.] "Students Use Every Means to Reach Murray Point Art School." *Prince Albert Daily Herald* 9 July 1938.

"Now on Display." *Saskatoon Star Phoenix*. c. 1944.

Perry, Meta. "Artist's Landscapes 'Exciting.'" *Regina Leader-Post* c. 1983.

"Prince Albert Mural Scores Hit in Saskatoon." *Prince Albert Daily Herald* c. Feb.-March 1943.

"Music Teachers Hear Talk on Creative Art and the Child." *Saskatoon Star Phoenix* 27 Jan. 1951.

Robertson, Sheila. "House Painter Turns Talent to Landscapes." *Saskatoon Star Phoenix* 9 Jan. 1982: 16.

Russel, Nancy. "Nonie Mulcaster Views Mexico Through Her Art." *Saskatoon Star Phoenix* 4 Oct. 1974.

Sabat, Christina. "Visiting Artist Traces Saskatchewan Art Development." *Fredericton Gleaner* 26 Nov. 1987.

"Saskatchewan Artist's Work Shown at Arts and Crafts Club Meetings." *Prince Albert Daily Herald* c. 1941.

"Saskatchewan Society of Artist's Exhibit." *Saskatoon Star Phoenix* c. 1957.

"Saskatoon Art Centre Opens." *Saskatoon Star Phoenix* c. March-April 1944.

"Saskatoon Artist's Work Shown at Arts and Crafts Club Meeting." *Prince Albert Herald* c. 1941.

"Saskatoon Becoming Art Centre for Entire Region." *Saskatoon Star Phoenix* 20 April 1942.

"Saskatoon Spring Show Open." *Saskatoon Star Phoenix* c. April 1939.

Untitled review. *Saskatoon Star Phoenix* 7 May 1946.

"Saskatoon Youth at the Art Centre." *Saskatoon Star Phoenix* 6 April 1946.

"School Art Exhibit Opens Saturday." *Prince Albert Daily Herald* c. June 1939.

"School's Art is Improving; Observers Notice Development of a Truly Western Theme." *Prince Albert Daily Herald* c. July-Aug. 1936-39.

Simmins, Richard. "Well Chosen Art Works Highlight Library Show." *Regina Leader-Post* 13 April 1957.

"Spring Art Show Opens." *Saskatoon Star Phoenix* 24 April 1942.

"Spring Art Show Opens Saturday." *Saskatoon Star Phoenix* 16 April 1942.

"Straw Vote Favours Art Group Becoming Branch of T.C.A." *Saskatoon Star Phoenix* c. 1944.

J.S. [Jean Swanson]. "Art Centre Show." *Saskatoon Star Phoenix* c. 1947.

---. "At the Art Centre; Saskatoon Fall Show." *Saskatoon Star Phoenix* c. Nov. 1944.

---. "At the Art Centre; Saskatoon Fall Show." *Saskatoon Star Phoenix* c. Oct.-Nov. 1950.

---. "At the Fall Art Show; Fall Art Exhibit Again Like Big Variety Show." *Saskatoon Star Phoenix* 21 Nov. 1947.

---. "At the Prospectors' Exhibit." *Saskatoon Star Phoenix* 12 Jan. 1949.

---. "Lindner's One Man Show." *Saskatoon Star Phoenix* 13 June 1946: 3, 5.

---. "Paintings by New Artists Praised." *Saskatoon Star*

Phoenix 3 Dec. 1949: 3, 12.

---. "Provincial Art Exhibition." *Saskatoon Star Phoenix* 27 May 1946.

---. "The Provincial Art Show at the Art Centre." *Saskatoon Star Phoenix* c. 1951. 3. 6.

---. "Saskatoon Art Association Fall Show Now on Display." *Saskatoon Star Phoenix* c. Nov. 1944: 3, 6.

---. "Saskatoon Artists Have Vision and Heartbreak." *Saskatoon Star Phoenix* 17 Feb. 1949.

---. "Teachers' College." *Saskatoon Star Phoenix* c. 1945-55.

---. "Teitlebaum's Pictures Part of Two-Man Show." *Saskatoon Star Phoenix* 8 Feb. 1946: 3, 5.

---. "Wynona Mulcaster's One-Man Show." *Saskatoon Star Phoenix* 24 March 1954.

"Three Exhibits, Each of Distinct Merit, at the Art Centre." *Saskatoon Star Phoenix* Nov. c. 1944-45.

[Untitled review.] *Saskatoon Star Phoenix* 27 May 1946.

"Would Throw Out Colouring Books." *Saskatoon Star Phoenix* c. 1945-55.

"Vigor of Design Marked in Group of Paintings by Saskatoon Artist." *Regina Leader-Post* 3 Nov. 1938.

"Wisconsin University M.A. Joins Art Department Here." *Saskatoon Star Phoenix* c. 1945-50.

"Work of Art Students at Emma Lake Shown at Northern Fair." *Saskatoon Star Phoenix* c. July-Aug. 1936-39.

Wright, J.F.C. "Made Colors for Painting of Beet Juice and Berries." *Toronto Star* 30 April 1938.



1. Marc, Franz. *Pigs*. c. 1912. Oil on canvas. 22 $\frac{3}{4}$ " x 32 $\frac{1}{2}$ ". Current whereabouts unknown, formerly in the collection of Frederick Mendel.

Illus. p. 44 of *The Mendel Collection* by Gordon W. Snelgrove. Saskatoon: Modern Press, 1955.



2. Mulcaster, Wynona. *Bacon for Britain*. c. 1944.
Watercolour on paper. 13½" x 19½". Art Placement,
Saskatoon.



3. Mulcaster, Wynona. Untitled (pigs feeding). No date.
Charcoal on paper. 8 $\frac{3}{4}$ " x 11 $\frac{3}{4}$ ". Art Placement,
Saskatoon.



4. Mulcaster, Wynona. Untitled (pigs). No date. Oil on board. 24" x 32". Art Placement, Saskatoon.



5. Mulcaster, Wynona. *Composition #2*. c. 1954. Gouache on paper. 14" x 11". Art Placement, Saskatoon.



6. Mulcaster, Wynona. Untitled (two people and red wall). 1950. Oil on canvas board. 24" x 18". Art Placement, Saskatoon.